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ABSTRACT

The thesis explores the development of Paul Klee, a German artist, in terms of his educational and artistic philosophies. The research was limited to his teaching years at the Bauhaus and the Dusseldorf Academy, 1921 through 1933. Klee's own writings served as primary sources, and other sources included his son, a close friend, and Bauhaus contemporaries. Most of Klee's own writings were amassed on a class-to-class basis. They are a mixture of theories, instructions, philosophies, and exercises. He explored ideas on student achievement, the art process, artistic creation, and form. The thesis contains seven chapters. Included are a short biography; a review of Klee's art training and artistic development; settings in which he taught at the Bauhaus and the Dusseldorf Academy; his role in those schools and the type of teacher he was; his beliefs as expounded in his writings and expanded with comments by recognized representatives of other disciplines; his written theories; the manner in which he presented his theories; and his concern for the development of total vision in his students. (Author/AV)

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A CONTEMPORARY VIEW OF PAUL KLEE AS AN ARTIST-TEACHER

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ABSTRACT

Paul Klee (1879-1940) achieved international fame as the originator of whimsical and delightful hieroglyphs. Behind their creation was an artist possessed with deep insight into many aspects of being, and the scope of his thinking embraced the entire universe. He was a philosopher, poet, musician, student of nature and teacher.

Klee was an artist-teacher at the Bauhaus and the Dusseldorf Academy. He viewed art education as a difficult undertaking; nevertheless, he was eager to share with others what he believed and what he had discovered. His desire was to reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms. Only now is the world becoming cognizant of Klee as a man of learning endowed with the rare gift of precise conceptualizations and formulations, because his writings have been recently published.

These eloquent notes are gradually being recognized for their intrinsic worth, but very few people are aware of Klee's teaching role and the breadth and depth of his pedagogy. This research study revealed that during his formative years, Klee's experiences, coupled with introspection and buoyed by determination, formed the bedrock of his philosophies and theories. His comprehensive writings embraced ideas on student achievements, the art process, artistic

creation and form. There was harmony among these areas and they formed an organic whole operable on many levels. The timelessness and lucidity of his teachings became more apparent when his writings were carefully organized in this study.

Klee's philosophies and theories impart fresh insights into the process and creation of works of art. This research was undertaken to clarify Klee's position as an artist-teacher during the early years of this century, and to enable contemporary society to become more consciously aware of his contributions to art and art education.

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CHAPTER 1

INTRODUCTION

Paul Klee: the Artist-Teacher

Paul Klee (1879-1940) achieved international fame as the originator of whimsical and delightful hieroglyphs. Behind their creation was an artist possessed with deep insight into many aspects of being, and the scope of his thinking embraced the entire universe. He was a philosopher, poet, musician, student of nature and teacher.[1]

When Paul Klee was invited to join the faculty of the Bauhaus, the most influential art school of the twentieth century, he had already gained recognition and respect for his authenticity in creative expression. Paul Klee was an artist-teacher at the Bauhaus in Germany from 1921 until April, 1931, when he accepted a professorship at the Dusseldorf Academy in Germany which lasted until April 21, 1933.[2] He viewed education as a difficult undertaking; nevertheless, he was eager to share with others what he believed and what he had discovered. His desire was to reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms.[1]

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[1] Will Grohmann, Paul Klee (New York: Harry N. Abrams, Inc., n.d.), p. 48, (hereafter cited as Grohmann, Paul Klee).

[2] Ibid., p. 34.

Klee Was a Prolific Writer

He compiled more than 4000 sheets of notes and illustrations for his classroom use which he wanted published after his death.[2] These voluminous notes present a miraculously complicated interaction of his basic precepts and form fascinating patterns of thought. Striking similarities between Leonardo da Vinci and Paul Klee are revealed through their notebooks which were left to posterity. One notebook has importance and meaning for the Renaissance; the other for contemporary art.[3]

Felix Klee, son of Paul, and the Paul Klee Stiftung in Bern, Switzerland, periodically release some of the artist's notebooks. To date two volumes have been published in German. Subsequently, English translations have been made in London, England.

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[1] Paul Klee, Notebooks, Volume 1, The Thinking Eye, ed. by Jurg Spiller, trans. by Ralph Manheim from the German edition, 'Das bildnerische Denken' (Schwabe & Co., Verlag, Basel, 1956; London: Lund Humphries, 1961), p. 33, (hereafter cited as Klee, Thinking Eye).

[2] Paul Klee, Notebooks, Volume 2, The Nature of Nature, ed. by Jurg Spiller, trans. by Heinz Norden from the German edition, 'Unendliche Naturgeschichte' (Schwabe & Co., Verlag, Basel, 1970; New York: George Wittenborn, Inc., 1973), p. 54, (hereafter cited as Klee, Nature of Nature).

[3] Klee, Thinking Eye, p. 11

The Thinking Eye Volume I	Schwabe & Co., Verlag, Basel, Switzerland 1956 Lund Humphries, London, England 1961, 1964, 1969, 1973 43 (Preface and Introduction) 542 585 Total pages
The Nature of Nature Volume II	Schwabe & Co., Verlag, Basel, Switzerland 1970 Lund Humphries, London, England 1973 80 (Contents, Notes on Text Arrangement) 454 534 Total pages

During his lifetime his texts were published:

Schopferische Konfession (Creative Credo) 1920

Padagogisches Skizzenbuch (Pedagogical Sketchbook) 1925

Uber die moderne Kunst (On Modern Art) was a celebrated lecture he delivered in 1924. It was not published until 1945.

Fortunately, Paul Klee began to catalogue his art work when he was a young man. Today the titles, dates of execution, media used,and locations of over 9000 works of his art are known. In addition, this multi-talented artist kept journals and diaries, wrote poems and contributed articles and essays to various publications. The Nature of Nature concludes with a bibliography, not intending to be exhaustive, that lists over 629 major references to Paul Klee. Some of the listings are his own writings.

Klee's Notes

While amassing his copious class notes at the Bauhaus, nothing was further from Klee's mind than the assumption that he was producing a systematically arranged treatise. Written on a class-to-class basis, theories, instructions, philosophies and exercises were interwoven. The timelessness and lucidity of his teachings became more apparent when his writings were carefully organized in this study.

The late Sybil Moholy-Nagy, formerly Associate Professor of Architecture at Pratt Institute, was a close friend of Klee. She wrote that Klee's mind was "so in flux, so sensitive to intuitive insights," he could never have produced a strictly academic textbook.[1]

Klee's teachings embraced ideas on student achievements, the art process, artistic creation and form. There was harmony among these areas and they formed an organic whole operable on many levels.

Read was impressed with Klee's Thinking Eye volume and wrote:

> It is the most complete presentation of the principles of design ever made by a modern artist - it constitutes the Principia Aesthetica of a new era of art, in which Klee occupies a position comparable to Newton's in the realm of physics. If Klee had done nothing but reach these principles, he would still have been the most significant figure in the modern

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[1] Paul Klee, Pedagogical Sketchbook, Introduction and translation by Sibyl Moholy-Nagy from the German edition, 'Padagogisches Skizzenbuch' (Bauhaus Book 2, 1925), (New York: Frederick A. Praeger, 1953), p. 9, (hereafter cited as Klee, Sketchbook).

> movement; but he taught on the basis of his own creative achievement, and this is his unique distinction.[1]

Klee's Teachings

Long before Klee was associated with the Bauhaus, he saw the creation of art as a complex cognitive-perceptual activity which he was determined to explore. He began collecting child art, not solely for its innocent charm, but to bring him nearer to an understanding of the primal source of all creation.[2] In the early years of this century, Paul Klee had already independently developed theories based on his firm conviction that, regardless of the age of an individual, an authentic art expression is only possible through self-identification with an expressed experience. Only now is the world becoming cognizant of Klee as a man of learning endowed with the rare gift of precise conceptualizations and formulations, because his writings have been recently published.

Paul Klee presented his teachings under three headings: basic theory, theory of form production, and theory of pictorial form. He divided his logic into analysis and synthesis. A brief overview of his general postulates would include:

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[1] Herbert Read, A Concise History of Modern Painting (New York: Frederick A. Praeger, 1959), p. 186, (hereafter cited as Read, Modern Painting).

Read had seen Das bildnerische Denken which was the German edition, published in 1956. The English translation: The Thinking Eye was not available until 1961.

[2] Klee, Thinking Eye, p. 22.

a high regard for honest self expression; the importance of intuition; the relation of symbolism to creation; and an understanding of nature to arrive at the essence of things. His formal elements of art were points, lines, planes and spatial energies. He divided pictorial form into linear, middle and planar energies. Space was a temporal concept and all beginning was based on movement through time. Creation began with the point that set itself in motion by becoming line, which in turn was displaced by plane formation that moved into spatial dimensions.

Possessing the highest professional sensitivity, he involved his students with the whole creative process, but felt constricted by language. Words could not always express his inner dynamism. For example, he had to settle for *gestaltung*; it seemed to mean something more alive than the word 'form'.[1]

It has been acknowledged that Klee's theories and teaching considerably strengthened the aesthetic foundations of contemporary art. Judiciously, Read states that Paul Klee perhaps possessed the supreme intelligence among all artists of the modern era.[2] These views were expressed in 1959; with the passage of time, Klee's niche in art has grown more secure and his influence has multiplied.

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[1] Klee, *Nature of Nature*, p. 47.

[2] Read, *Modern Painting*, p. 147.

Klee Viewed His Teachings

Klee did not regard his teachings as rigid, fixed or unchanging.[1] They were springboards for individual interpretations. He called his theories, "My contribution to fundamental principles and the theory of form."[2] His desire was to "reveal the life-giving element in artistic creation, to illustrate it by dynamic arrangement, and to formulate the laws of art as simple rules."[2]

With sovereign restraint he said of his theories that they were devices for achieving clarity.

> The main thing was not to inculcate constructive or schematic foundations (these must spring from the student's own equipment, his insight), but to keep the creative process alive. A living art must break away from theory and achieve new order in organic fulfillment.[3]

Klee constantly warned his students of the impoverishment that could come from rules, and expressed strong disapproval of "Formalism - the new Academy."[3]

Reasons for the Research

Paul Klee was born almost one hundred years ago; he did not start teaching until he was forty-two years old. More than half a century has elapsed since Klee formally presented his teachings to achieve clarity in artistic production and to keep the creative process alive. They have a timelessness and validity to strengthen and direct all who choose to listen. The fame of Paul Klee, the artist, is established the world over. The eloquent writings of Paul Klee, the teacher, are gradually being recognized for their intrinsic worth, but very few people are aware of his teaching role and the breadth and depth of his pedagogy.

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[1] Klee, Thinking Eye, p. 99.

[2] Ibid., p. 33.

[3] Ibid., p. 42.

Paul Klee possessed more than knowledge. What is eternal in his art and teaching is still valid. Through this humble man flowed wisdom which like a many-faceted diamond sent forth brilliant rays in many directions. This study explored the facets of Paul Klee's wisdom, because his niche in art is secure and his teaching has had world-wide influence through his successful students. Clarifying Paul Klee's position as an artist-teacher will enable contemporary society to become consciously aware of his contributions to art and art education.

Limitations of the Research

This research was limited to Paul Klee's teaching years at the Bauhaus and the Dusseldorf Academy (1921 through 1933). These years afforded him the opportunity of sharing with others all that he had assimilated during his lifetime, and revealing himself through self analyses as he engaged in artistic pursuits.

Method and Extent of Research

To arrive at a contemporary view of Paul Klee as an artist-teacher, a wealth of literature was explored. The primary sources were Paul Klee's writings: the Thinking Eye; the Nature of Nature; the Pedagogical Sketchbook; his Diaries; his "Creative Credo," "Ways of Nature Study," and "On Modern Art." Other primary sources were those who had known him: Felix Klee, his son; Wassily Kandinsky, a close friend; Bauhaus contemporaries; and the author, Will Grohmann. Many writings about Paul Klee were primarily concerned with his paintings, and not his teachings.

In view of the unique stature of this man; his accomplishments as an artist and success as a teacher, an effort was made to discover the source of his philosophies and theories. This necessitated beginning with his student days and the formative years before he gained recognition. Klee's artistic milieu, the friends he made, his readings, the music he loved, trips he made, artists he admired, and subjects used in his art work, were all woven into his multi-dimensional personality. It was discovered that many of his teachings had their roots in his early years when he encountered problems in creating art. Although he faltered at times, he persevered through will and discipline. His inner faith persisted. Experience coupled with introspection and buoyed by determination formed the bedrock of his philosophies and theories.

Synopsis of the Research

A short biography of Paul Klee ends this chapter. In Chapter 2, PAUL KLEE AS THE ARTIST, a thorough exploration is made of Klee's art training and his artistic development. It was during these formative years that many of his philosophies and theories of art evolved. Chapter 3, PAUL KLEE AS THE TEACHER, investigates the settings in which Klee taught both at the Bauhaus and the Dusseldorf Academy. The kinds of questions answered are: What was it like to teach in these institutions and did they influence Klee's teachings? What was Klee's role in the schools? What kind of a teacher was he?

Chapter 4, PAUL KLEE'S PHILOSOPHIES, makes inquiry into his beliefs; some of them are expanded with comments by recognized representatives of other disciplines. Chapter 5, PAUL KLEE'S THEORIES, critically examines and organizes his written theories. Chapter 6, PAUL KLEE'S TEACHING METHODOLOGY, reveals his concern for the development of total vision in his students, and the manner in which he presented his theories. Chapter 7, A SYNTHESIS OF PAUL KLEE'S TEACHINGS, draws together the many facets of his pedagogy.

Biography (1879 - 1940)

Family Background

Ernst Paul Klee was born on December 18, 1879, in Munchenbuchsee near the city of Bern in Switzerland. His sister, Mathilde, was three years older than he. Their father, Hans (Johann) Wilhelm Klee (1849-1940) was German. He married Marie Ida Frick (1855-1921) who was Swiss.[1] Having a Swiss parent and a German parent made Paul Klee part Swiss. However, he never acquired Swiss nationality because his father never paid the sum required to make his son Swiss.[1]

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[1] Paul Klee, The Diaries of Paul Klee 1898-1918, ed., with an introduction, by Felix Klee (Berkeley: University of California Press, 1964), p. 412, (hereafter cited as Klee, Diaries).

His parents had been students at the Stuttgart Academy of Music. Mrs. Klee played the piano and sang. Paul Klee's father was a music teacher at the State Teacher's College in the Canton of Bern for forty-five years.[2] He was a critical man, even his humor was touched with sarcasm.[3] "An excellent pedagogue, he was loved and feared by both his pupils and his colleagues."[2]

Soon after Paul Klee was born, the family moved to Bern. Until he married and moved to Germany, his offical address was the family home in Bern.

Creativity in Childhood

This was a musical household, but Klee's parents had an interest in and respect for all the arts. Klee was raised in an atmosphere where his talents were given the chance to unfold at an early age.[2] His musical career started when he was not quite ten years old. He played the violin as an extra orchestra member in Bern concerts.[1] He continued playing more or less regularly with the municipal orchestra until he left Bern at the age of twenty-seven. Almost every day of his life Klee played the violin for an hour each morning before he started his day's work. He had a tremendous love for music; it moved him deeply.

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[1] Werner Haftmann, The Mind and Work of Paul Klee (London: Faber and Faber, 1954), p. 21, (hereafter cited as Haftmann, Mind and Work of Paul Klee).

[2] Felix Klee, Paul Klee: His Life and Work in Documents, trans. from the German by Richard and Clara Winston (New York: George Braziller, 1962), p. 17, (hereafter cited as Klee, Paul Klee).

[3] Haftmann, Mind and Work of Paul Klee, p. 19.

Mathilde was extremely musical, too, and skilled in language. She became an accomplished language teacher.[2] Throughout his life, the family relationships remained most cordial.

Klee's heredity, his upbringing and his own personality contributed to his artistic inclinations.[3] This is the first entry in Klee's diaries under "Memories of Childhood":

> I developed very early an aesthetic sensibility; while I was still wearing skirts I was made to put on underwear that was too long for me, so that even I could see the grey flannel with the wavy red trimmings. When the doorbell rang I hid to keep the visitor from seeing me in this state (two to three years).[4]

His maternal grandmother encouraged him to draw and color. These were highly imaginative drawings; there was no attempt to copy anything. Klee writes: "After my grandmother's death, when I was five years old, the artist in me was orphaned; in compensation, my musical training began."[1] He did, however, continue to draw. His sister says it was Klee's 'greatest passion'.[2]

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[1] Haftmann, Mind and Work of Paul Klee, p. 21.

[2] Klee, Paul Klee, p. 20.

[3] Haftmann, Mind and Work of Paul Klee, p. 3.

[4] Klee, Diaries, p. 3.

The table tops in his uncle's restaurant were of polished marble. This surface covered with labyrinths of lines held Klee fascinated around the age of nine. He sketched the human grotesques he discovered in the marble patterning. Klee recalls: "I was fascinated with this pastime; my 'bent for the bizarre' announced itself."[3]

Adolescent Art

With the passage of time, Klee developed a skill in drawing landscapes. This brought praise from his family and friends. Literature attracted him, but he did not consider writing as a career any more than he did music.

Art tempted him. Instinctively he selected this field which gave him great satisfaction for the rest of his life. Years later Klee acknowledged that he never regretted making this choice.[4]

Academic Art Training

Upon the completion of his schooling in Bern, he left in 1898 for the Art Academy in Munich, Germany. When his studies at Munich ended, Klee traveled in Italy for a year; then he returned to his father's home to live and to work.

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[1] Klee, Paul Klee, p. 4.

[2] Ibid., p. 21.

[3] Klee, Diaries, p. 8.

[4] Klee, Paul Klee, p. 5.

Marriage

Except for a few weeks in Paris in 1905 and a few short trips to Munich, he remained in Bern until his marriage in 1906 to a Munich piano teacher, Lily (Caroline Sophie Elisabeth) Stumpf (1876-1946).

The Munich Period

They made their home in Munich. On November 30, 1907, one son was born of the union, Felix Paul Klee, who became a theatrical director.[1] Felix Klee writes:

> My mother was probably the first person who recognized Klee's importance - and that long before their marriage. From the first day of their acquaintance she believed unshakably in him. The personalities of the two harmonized perfectly and supplemented one another: my mother an inspired musician, my father deeply involved in graphic creation.[2]

In orderly fashion, Paul Klee carefully catalogued all his art works that he considered significant. Up to the time that he was drafted in the German Army in World War I he had produced 27 oil paintings; 428 colored sheets (water color, gouache, tempera, pastel); 840 drawings; 42 etchings; 9 lithographs; 3 wood cuts; and 6 sculptures. He had a total of 1,355 works.[1] The eighteen years that elapsed between the time Paul Klee entered the Art Academy and his induction in the Army were spent in creating, gaining experience, study, and fruitful exchanges with other artists. "Paul Klee - although greatly esteemed by a small circle of friends - was still not the painter or the poet whom we admire today."[2]

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[1] Klee, Diaries, p. 413.

[2] Klee, Paul Klee, p. 50.

A wondrously exciting event occurred in Klee's life in 1914. He spent twelve days in Tunisia where he suddenly discovered color. Up to this time complete mastery of color had eluded him. With this newly found inspiration, Klee enthusiastically approached water colors.

Recognition

The first modern work to appear in a Swiss museum was a water color by Klee which was acquired by the Basle Museum in 1916.[2] In addition, his art works were selling and he was gaining recognition while attending to his military duties from March of 1916 through 1918. Every spare moment during this time was devoted to his art.

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[1] Klee, Paul Klee, p. 202.

[2] Gualtieri di San Lazzaro, Klee, trans. from the Italian by Stuart Hood (New York: Frederick A. Praeger, 1964), p. 79, (hereafter cited as San Lazzaro, Klee).

While in the Army Klee created over 450 works; about two-thirds of them were water colors.[1] Klee wrote to his wife from Army Headquarters on May 24, 1918: I believe we can face the future now with confidence.[2] He continued working diligently after his release from the military, and his fame grew.

Bauhaus and Dusseldorf Academy

Klee was appointed to the faculty of the Bauhaus in 1920. He remained at the Bauhaus for ten years; during this time he published, lectured and traveled in Italy, France and Egypt.[3]

Terminating his contract with the Bauhaus, Klee accepted a professorship with the Dusseldorf Academy. In 1933 Klee was dismissed from the Academy under Nazi pressure; his art was declared degenerate.[4]

Switzerland

Klee returned to Bern, Switzerland; he was now internationally famous.

> . . . Switzerland, and the city of Bern in particular, with all its memories of his parental home,

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[1] Klee, Paul Klee, p. 202.

[2] Klee, Diaries, p. 400.

[3] Klee, Paul Klee, p. 62.

[4] Ibid., p. 70.

> schooldays and friends, was especially dear to him. He loved Bern's cozy, cordial atmosphere. After the long years of schooling in his native land the young man was drawn to foreign parts: to Paris, Italy, and above all to Munich, which in those days had so vital an artistic life. All these way stations provided Klee with new and crucial impressions. Yet Klee remained Swiss through and through. He thought like a Swiss and spoke Swiss dialect. Since his father was a German and his mother a native of Basel, his citizenship was officially German. But basically he had little affinity to things German. In appearance, moreover, he looked far more like a native of southern France than a German.[1]

Illness

The first symptoms of scleroderma were discovered in 1935.[2] Felix Klee had this to say about his father's long illness:

> First Father came down with measles. This innocuous children's disease brought in its train a succession of illnesses from which he never entirely recovered. This ailment of Father's could not be exactly diagnosed; perhaps it was a kind of occupational disease; perhaps the colors with which he customarily experimented had deleterious effects upon his health. Now he often had difficulty eating; his esophagus had lost its elasticity and would no longer move solid food down to his stomach. Although this condition had its ups and downs, my father must have suffered unspeakably for almost five years, from the beginning of the disease to his death. But no word of complaint ever crossed his lips. Nevertheless, Klee sensed quite clearly that his health was not really improving, and that he had only a limited time to live.[3,4]

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[1] Klee, Paul Klee, p. ix.

[2] Grohmann, Paul Klee, p. 38.

[3] Klee, Paul Klee, pp. 71-72.

[4] Klee, Diaries, p. 418.

Despite the pain attendent with this affliction, Klee accomplished a prodigious amount of work until his death on June 29, 1940.[1] There were 9,146 catalogued art works done during his lifetime.[2]

He applied to the Swiss authorities for Swiss citizenship, but they were slow in granting it. It was offered to him in the month of his death, but by that time it was too late. Paul Klee remained a German citizen.[3]

Paul Klee - Vignette

> People who know only a painter's works may have an altogether misguided idea of what he is like as a person. Paul Klee, judged by his pictures, was thought to be big, portly, completely unapproachable, and absent-minded. Almost everybody who met him was surprised by his small stature and delicate frame, his plain, rather old-fashioned dress, his modest demeanor and his reticence. Yet he was receptive to all aspects of life; his dark southlander's eyes took in all the phenomena of nature; and he was of an extremely practical turn of mind. Not only did he paint his pictures; he also prepared his own colors, made the frames and mats, and kept a methodical list of each work, with measurements and technique. He did all his painting and drawing with his left hand; even when he hammered a nail or assembled molding for frames, he took the hammer in his left hand. Writing alone was done with his right; however, he could do mirror-writing nimbly and correctly with his left hand. There was nothing no matter how trivial-seeming, which might not suddenly excite his interest. The incredible versatility of his art was based upon keen daily observation of his surroundings. Of course his conduct toward his pupils and admirers differed from his behavior in his family. Although our little family

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[1] Klee, Paul Klee, p. 72.

[2] Ibid., p. 203.

[3] Klee, Diaries, p. xix.

> group was very well aware of my father's greatness and the force of his personality, and although we adored him, he was usually gay, natural, sometimes a little cynical and always rather superior toward us. His manner of speaking was quiet and gentle; his voice had a dark timbre. In spite of his being so intensely musical he had, to his own sorrow, a rather poor singing voice; he always sounded slightly hoarse when he sang. His High German bore distinct traces of his Alemannic origins. In the family, however, or with Swiss, he preferred to speak his usual Bernese German.[1]

Summary

Paul Klee (1879-1940) achieved international fame as the originator of whimsical and delightful hieroglyphs. He was a philosopher, poet, musician, student of nature and teacher. When Klee was invited to join the faculty of the Bauhaus, the most influential art school of the twentieth century, he had already gained recognition and respect for his authenticity in creative expression.

Klee was an artist-teacher at the Bauhaus in Germany from 1921 until April, 1931, when he accepted a professorship at the Dusseldorf Academy in Germany which lasted until April 21, 1933. His desire was to reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms.

Klee was a prolific writer; he compiled more than 4,000 sheets of notes and illustrations of his basic precepts used in his teaching. Only now is the world becoming cognizant of Klee as a man of learning endowed with the rare gift of precise conceptualizations and formulations, because his writings have been recently published. While amassing his copious notes at the Bauhaus, nothing was further from Klee's mind than the assumption that he was producing a systematically arranged treatise. Written on a class-to-class basis, theories, instructions, philosophies and exercises were interwoven. The timelessness and lucidity of his teachings became more apparent when his writings were carefully organized in this study.

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[1] Klee, Paul Klee, pp. 49-50.

Klee's teachings embraced ideas on student achievements, the art process, artistic creation and form. There was harmony among these areas and they formed an organic whole operable on many levels. He presented his teachings under three headings: basic theory, theory of form production, and theory of pictorial form. He divided his logic into analysis and synthesis. Possessing the highest professional sensitivity, he involved his students with the whole creative process, but felt constricted by language.

It has been acknowledged that Klee's theories and teaching considerably strengthened the aesthetic foundations of contemporary art. Klee did not regard his teachings as rigid, fixed or unchanging. They were springboards for individual interpretations. He constantly warned his students of the impoverishment that could come from adhering to rules. More than half a century has elapsed since Klee formally presented his teachings to achieve clarity in artistic production and to keep the creative process alive. They have a timelessness and validity to strengthen and direct all who choose to listen, but very few people are aware of Klee's teaching role and the breadth and depth of his pedagogy.

Through this humble man flowed wisdom which like a many-faceted diamond sent forth brilliant rays in many directions. This study explored the facets of Paul Klee's wisdom, because his niche in art is secure and his teaching has had world-wide influence through his successful students. Clarifying Paul Klee's position as an artist-teacher will enable contemporary society to become consciously aware of his contributions to art and art education.

This research was limited to Paul Klee's teaching years, because they afforded him the opportunity of sharing with others all he had assimilated during his lifetime, and revealing himself through self analyses as he engaged in artistic pursuits.

To arrive at a contemporary view of Paul Klee as an artist-teacher, a wealth of literature was explored. The primary sources were Klee's writings, and some people who knew him. An effort was made to discover the source of his philosophies and theories. This necessitated beginning with his student days and the formative years before he gained recognition. It was discovered that many of his teachings had their roots in his early years when he encountered problems in creating art. Experience coupled with introspection and buoyed by determination formed the bedrock of his philosophies and theories.

A synopsis of the research is found on pages 9 and 10. A short biography is given on pages 10 through 18. The chapter ends with a vignette of Paul Klee by his son, Felix.

CHAPTER 2

PAUL KLEE AS THE ARTIST

Art Background (1898 - 1902)

Knirr's Art School - Munich

At nineteen, Paul Klee left his home in Bern, Switzerland, seeking admission to the Art Academy in Munich, Germany. Lofftz, Director of the Academy, praised his landscape sketches, and advised him to attend Knirr's private art school in preparation for the Academy.[1] This was good advice. The goal of all aspiring painters was to be accepted at the Academy into the painting classes of Franz von Stuck. He was considered to be the foremost draftsman in the country.[2] Before this hope could materialize, a long and uncertain period of excessive academic drill, much of it a needless waste of time, had to be endured. On the other hand, after two years of study with Knirr, a good student could conceivably achieve the necessary skills sought by Franz von Stuck. With applied diligence, admission to his classes was virtually guaranteed.[1] Accepting Klee as a student, Knirr told him, "You have a natural vocation for art. If you work very hard you will achieve something quite exceptional."[2]

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[1] Klee, Diaries, p. 22.

[2] Stephen V. Smigocki, "An Inquiry into the Art Pedagogy of Paul Klee and Wassily Kandinsky," Ph.D. dissertation (The Florida State University, 1974), p. 32, (hereafter cited as Smigocki, "An Inquiry").

The main task for the Knirr students was drawing likenesses of nude figures simply because they were difficult to do. When Klee protested that it was a most difficult assignment for beginners, he was told that it was much easier for ingenuous artists. Once the students discovered the tricks of the trade, capturing likenesses became harder than ever.[3]

It wasn't too long before Klee became a successful Knirr student, but he had reservations about the limited curriculum: "I didn't in the least see (and I was right) how art could ever come from diligent studies of the nude. This insight, however, was an unconscious one."[4] Klee had to wait until his summer vacation to paint; painting was difficult for him. In self critique, at the conclusion of his summer painting, he felt that he had made some bold studies, and a degree of manual dexterity was attained.[5]

In Klee's second year at Knirr's private school, he was convinced more than ever before that painting was the right profession for him, and that he would eventually express himself through art media.

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[1] Klee, Paul Klee, p.26.

[2] Haftmann, Mind and Work of Paul Klee, p. 25.

[3] Klee, Paul Klee, p. 27.

[4] Klee, Diaries, p. 23.

[5] Ibid., p. 27.

However, writing still held an attraction for him.[1] On the basis of his studies and compositions done during his two years with Knirr, Franz von Stuck accepted Klee for the autumn class of 1900.[2]

Art Academy - Munich

To be enrolled in Stuck's painting class at the Art Academy was not half as splendid as it sounded; he was more academic than Knirr.[3]

Franz von Stuck demanded that his students have a thorough knowledge of human anatomy, and he restricted their palette colors to white and black. The intention was to improve their understanding of form.[4,5] The main criticism that Klee leveled at Stuck was his disinclination to help him with color. Color was an obstacle not only for Klee but for many students; they were in accord with Klee's feelings.

Klee concluded that the man knew nothing about color after advising him to turn to sculpture. Stuck's reasoning was that learning experiences in sculpturing might be useful should Klee resume painting.[1] Klee was confused; he could not force himself to paint. Neither did he want to confine himself to drawing in Stuck's painting class.[2]

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[1] Ibid., pp. 34-35. [2] Ibid., p. 36.

[3] Klee, Paul Klee, p. 5.

[4] Haftmann, Mind and Work of Paul Klee, p. 29.

[5] Smigocki, "An Inquiry," p. 32.

> Had this teacher made the nature of painting as clear to me as I was able to do later, once I had penetrated far deeper, I would not have found myself in such desperate straits. Then I reflected on what I might gain besides from this influential man. I submitted illustrations for his appraisal, and he called them original. He advised me to try to sell them to the Jugend. But the Jugend was not interested in me.[3]

After a time he gradually drifted back to Knirr's for drawing; here he found stimulation in the company of old friends.[2] At the Academy, in addition to Franz von Stuck's painting class, he studied art history and anatomy; practiced modeling; and started to learn the techniques of etching.[4]

Klee was filled with self-doubt. When he first arrived in Munich, he fancied that he knew how to draw. While in Munich, there were many times when he realized that he knew very little about drawing. During his third winter in Munich, the realization that he would probably never learn to paint was disheartening. In his determination to become a good artist,[5] he turned to sculpture and engraving.[6]

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[1] Klee, Diaries, p. 49. [2] Klee, Paul Klee, p. 5.

[3] Klee, Diaries, pp. 42-43.

[4] San Lazzaro, Klee, p. 246.

[5] Klee, Diaries, p. 49. [6] Ibid., p. 52.

Artistic Milieu in Munich

During the end of the nineteenth century and into the twentieth, Munich was to Germany what Paris was to France in art movements and stimulation. Franz von Stuck was among the leaders of one of the groups, the Munich Sezession, founded in 1893.[1] The Munich Sezession was a form of German Impressionism that cultivated naturalistic outdoor painting.[2] A new consciousness formed the basis of the attitudes held by many artists of the period in conjunction with the entire problem of existence. Differences among them often provoked heated debates which frequently erupted into feverish creative impulses. Artists from many parts of the world came to partake of this excitement. It was an exciting time to be an art student in Munich. Could they not feel the exhilaration? How could they escape breathing in the charged air? If they were students in the hallowed precincts of a traditional academy, they must surely have noticed the dichotomy between their daily drills and the art ferment outside their confining institution.[1]

Paul Klee must have been stimulated by some of the new ideas fomenting in Munich. Grohmann writes that Klee's student work was just as academic as his fellow students; he did not attend many art shows, but he had a high regard for the avant garde periodical Simplicissimus.[1] It was one of three German magazines devoted to expression and abstraction. Pan was the first to appear in 1895; it was followed by Simplicissimus (1896-1944); and Jugend (Youth) which was published in 1899.[2] In Simplicissimus freely drawn illustrations and caricatures imparted the abstract expressive qualities of line and its power of psychic communication. Klee was drawn to the fanciful and grotesque drawings in this periodical.

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[1] Hans Konrad Roethel, Modern German Painting, trans. from the German by Desmond and Louise Clayton (New York: Reynal & Company, n.d.), p. 24, (hereafter cited as Roethel, Modern German Painting).

[2] Ibid., p. 26.

Klee's Self-Analysis

The latent possibilities in line intrigued him.[3] Klee wrote in his diaries: "Often I said that I served Beauty by drawing her enemies (caricature, satire). But that is not enough. I must shape her directly with the full strength of my conviction. A distant, noble aim."[4] Klee said that the human faces he drew were truer than the real ones.[5] Klee recognized that he would never reflect the surface (a camera could do that); he would penetrate inside.[6] In a retrospect on his artistic beginnings during his three years as an art student in Munich, Klee concluded:

> One thing, however, I must grant myself: the will to attain the authentic was there. Else I

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[1] Grohmann, Paul Klee, p. 14.

[2] Roethel, Modern German Painting, p. 102.

[3] Haftmann, Mind and Work of Paul Klee, p. 28.

[4] Klee, Diaries, p. 49. [5] Ibid., p. 48.

[6] Ibid., p. 47.

> might have been content, as a tolerable sketcher of nudes, to turn out compositions depicting Cain and Abel. But for this I was too skeptical. I wanted to render things that could be controlled, and clung only to what I carried within me.[1]

Klee was experiencing a spiritual crisis. At the same time, he was profoundly dissatisfied with the current form of academic art training. It was the Munich "experience" that goaded him in the direction of Italy. Klee and a sculptor friend, Hermann Haller, started their seven-month Italian journey in the autumn of 1901.[2]

Italy (1901 - 1902)

Klee's stay in Italy was a great experience. He absorbed all that was Italian: the people and their customs, the culture, the harbors, the cities, and the countryside. Opinions were formed about individual Italian artists and the different periods of Italian art. This was his itinerary:

Milan	October 22, 1901	arrival[3]
Genoa	October 24, 1901	arrival
Livorno		arrival by ship
Pisa		arrival by train[4]
Rome	October 27, 1901	arrival by train[5]
Naples	March 23, 1902	arrival[6]

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[1] Klee, Diaries, p. 55.

[2] Haftmann, Mind and Work of Paul Klee, p. 29.

[3] Klee, Diaries, p. 63. [4] Ibid., p. 65.

[5] Ibid., p. 66. [6] Ibid., p. 97.

Pompeii		
Sorento		
Amalfi		
Grognano[1]		
Rome	April 7, 1902	arrival[2]
Florence	April 15, 1902	arrival[3]
	May 2, 1902	departure; train to Bern[4]

During his sojourn in Italy, Klee did very little art. In Rome, he joined The Association of German Artists. Every evening from six to eight life drawing classes were held. In his diaries Klee writes, "On January 1st, for the first time I drew again from nature: a foot. It became my best foot, not life-size, far from it."[5] However, after attending classes for about a month, he critically evaluated his figure drawings: "My earlier studies of the nude are more effective, my current ones are unattractive analyses of forms."[6]

Klee hoped to transpose nature directly into his creative means, but he concluded that color only decorated his figures even when systematically approached.

> I work with tempera, using pure water, to avoid all technical difficulties. In this way everything goes slowly and well, one thing after the other. Two or three days for a head, a day for each arm and each leg, a day for the feet, the same for the waist, and every appendage a day each.[7]

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[1] Klee, *Diaries*, p. 100. [2] Ibid., p. 104.

[3] Ibid., p. 107. [4] Ibid., p. 115.

[5] Ibid., p. 83. [6] Ibid., p. 89.

[7] Ibid., p. 90.

Klee never wanted to reproach himself for drawing incorrectly because of ignorance.[1] "When I am back in Bern next winter I'll have time and opportunity to learn anatomy very thoroughly, like a medical student. Once I know that, I'll know everything. To be independent of these horrible models!"[2]

Klee's Italian Observations

Klee's immersion into Italian art and culture elicited many astute observations, but others were purely personal preferences. Perusing Klee's diaries, there were references to music, the theater and opera. He wrote poetry and commented about the overall spirit of the cities. Internal reflections about his state of mind and his attitudes towards specific works of art were made.

He was entranced with some of the very old Christ images abstractly expressed in mosaic tesserae and in sculptured forms, but was indifferent to Michelangelo's Pieta. Nevertheless, Klee placed Michelangelo among the moderns, because the spiritual essence of the Sistine frescoes far exceeded their artistic merits.[3] The decorative colors and the silhouette figures of Pompeiian art delighted him.[4] Klee was more responsive to Gothic than the Ancient and the Baroque.[5] At the aquarium in Naples he was irresistably attracted to the unimaginable and delightful qualities of the variety of sea creatures.[1] In Florence, he noted that the German draftsman, Durer, was well represented.[2] In the annual modern art exhibit at the Roman Salon, Klee said that the only good displays were the French drawings, etchings and lithographs. He was captivated by Rodin's caricatures of the human figure. "Contours are drawn with a few lines of the pencil, a brush filled with watercolor contributes the flesh tone, and another dipped in a greenish color, say, may indicate clothing. That is all, and the effect is simply monumental."[3]

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[1] Klee, Diaries, p. 91. [2] Ibid., p. 80.

[3] Ibid., pp. 67, 106. [4] Ibid., p. 99.

[5] Ibid., p. 112.

His ingested impressions matured slowly within him. It must be remembered that Klee was still a student; in fact, a somewhat disillusioned student. Although the vision of success glimmered within him, his artistic performances were below his expectations. After seven months of study, Klee's reaction to the art of antiquity and the Italian Renaissance was cogently stated in his diary entry: "I cannot find any artistic connection with our own times. And to want to create something outside of one's own age strikes me as suspect."[4]

Artistic Development (1902 - 1906)

Klee's Goals

After settling in his parents' home in Bern, Switzerland, Klee entered a most devastating self criticism in his diary on the 3rd of June, 1902. "My Italian trip now lies a month behind me. A strict review of my situation as a creative artist doesn't yield very encouraging results; I don't know why, but I continue nonetheless to be hopeful."[1] His formal education was over; he had now to extract the value from what he had gained through schooling and the seven-month stay in Italy. Klee decided that his foremost task was to master and shape life meaningfully within himself, then he would be in a position to discover and become the unique individual that he was.[1]

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[1] Klee, Diaries, p. 98. [2] Ibid., p. 113.

[3] Ibid., pp. 105-106. [4] Ibid., p. 69.

Klee's art was to be uniquely his own.[2] His long-range goal was to "affect the world, but not as part of a multiplicity like bacteria, but as an entity, down here, with connections to what is up there. To be anchored in the cosmos, a stranger here, but strong - this, I suppose, will probably be the final goal."[3] How was he to achieve this? He would have to grow to it; it would take time.

Klee began with chaos; it was a logical beginning. "In doing so, I feel at rest, because I may, at first, be chaos myself."[4,5] Klee revealed what his creative activity was like. "One thing is quite certain: in creative moments I have the great privilege of feeling thoroughly calm, completely naked before myself, not the self of a day, but the whole sum of self, totally a working instrument."[1] Klee was always remarkably free from anxiety. He was certain that as long as he patiently and tirelessly worked, success was inevitable.

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[1] Klee, Diaries, p. 119. [2] Ibid., p. 197.

[3] Ibid., p. 123. [4] Ibid., p. 176.

[5] Text, p. 246.

Klee resided with his parents until the autumn of 1906. This was a formative period; he had to discover what he was capable of doing in art, then pursue it relentlessly until success was reached.

Klee's Etchings

During this four-year period, he produced fifteen etchings. Ten of them were assembled in one large frame to prevent the jurors from picking his collection apart when he sent them to the Munich Sezession in the Spring of 1906. At the same time, he sent a separate portfolio of the ten etchings to his former professor at the Academy, Franz von Stuck, in the hopes that he might have some influence in getting his collection exhibited. Klee was confident that his work would be exhibited. He was right. His ten etchings were hung at the Munich Sezession in 1906.[2]

Although Klee was pleased with his etchings, he recognized that they had a defect, common to most early works, in that they tried to do too much. The etchings were too allegorical; he had not quite achieved congruency between the ideas expressed and the etched forms. Klee felt that the etchings worked out plastically, and at the same time were capable of being interpreted epigrammatically.[1] He did not wish to specialize in etchings, but he came nearer to success with his drafting ability. Painting brought so many failures; he felt in need of a few minor successes.[2]

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[1] Klee, Diaries, p. 170. [2] Ibid., p. 199.

Klee's *Sous-verres*

Between 1905 and 1906, he made twenty-six drawings and watercolors on glass.[3] They are closer to nature than his etchings. Some of them lean towards satire, but with a humorous touch. This technique, *sous-verres*, was done during the eighteenth and nineteenth centuries, but it was out of fashion in Klee's generation. It gave him "all sorts of little pleasures."[4]

Sous-verres was a monoprint technique done in two ways. Painting and drawing were done directly on glass or the glass was coated with paint of any color and incised with a needle. The image was printed on paper.[5]

Apparently, Klee did some experimenting by preparing glass etchings for photographic reproductions.[6] Working in this direct method on glass gave Klee a chance to grapple with the problem of line and to experiment with the subtleness of tone value.

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[1] Grohman, *Paul Klee*, p. 15.

[2] Klee, *Diaries*, p. 143.

[3] Grohman, *Paul Klee*, p. 16.

[4] Klee, *Diaries*, p. 193.

[5] San Lazzaro, *Klee*, p. 35.

[6] Klee, *Paul Klee*, p. 8.

Reflections on the nature of the sous-verre technique led to the role of time in the artistic process. Klee always knew that music was spatial; now he was beginning to see that art was temporal.[1]

Parallels Between Art and Music

Parallels between music and art became more evident to Klee. After long deliberation he had not reached a successful analysis, although he had determined in his own mind that both art and music were temporal. Eventually he did achieve analyses and used them in his Bauhaus teachings.[2]

Color

Color remained as elusive as ever for Klee.[3]

Anatomy Studies

He did study anatomy with the medical students as he had promised himself in Italy.[4,5] Klee engaged in morning cadaver studies.[6]

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[1] Grohman, Paul Klee, p. 16.

[2] Klee, Diaries, p. 177. [3] Ibid., p. 143.

[4] Ibid., p. 80.

[5] Text, p. 33.

[6] Klee, Paul Klee, p. 9.

Nature Studies

Copying nature restricted Klee to outward appearances, but he knew that nature functioned according to laws which could prove helpful to artists.[1] Therefore, instead of closely adhering to the natural appearance of nude forms, Klee attempted to make visible their essence.[2]

All his life Klee remained adamant on this point: "the sincerity of my intention will always be more of a check to me than my lack of skill."[3] Klee concurred with the Oscar Wilde statement that "All art is at once surface and symbol."[4]

Klee conducted capillary action experiments on bergamot plants he had brought home from Rome.[5] Years later he would use the explanatory diagrams and the information gained through the bergamot experiments in his Bauhaus teachings.[6]

Beardsley, Blake, Goya Prints

From the 15th to the 25th of October, 1904, Klee was in Munich; he went several times to the museum print room. He wanted to see Beardsley's earlier and later works. His style was thought-provoking, because it was influenced by the Japanese. Klee wanted to know more about the English artist, Blake. Goya was captivating to Klee, especially *Proverbios*, *Caprichios* and *Desastros de la guerra*. He had received many photographs of paintings by Goya, presumably while in Munich, from his fiancee.[1]

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[1] Klee, Diaries, p. 185. [2] Ibid., p. 124.

[3] Ibid., p. 119. [4] Ibid., p. 183.

[5] Ibid., p. 204.

[6] Text, p. 248.

Paris (1905)

Accompanied by Louis Moilliet and Dr. Bloesch, Klee stayed a fortnight in Paris. They arrived on the 31st of May and left on the 13th of June, 1905. The time was spent in visiting museums, taking in the sights, attending the theater and enjoying Parisian night life. In his itinerary these artists are mentioned:[2]

Carriere
Chardin
Corot
Courbet
Delacroix
Durer
Fragonard
Goya[3]
Frans Hals
Ingres
Leonardo da Vinci[3]
Claude Lorrain
Manet
Millet
Monet
Pissaro
Pouissin
Puvis de Chavannes
Raphael
Rembrandt
Renoir
Rodin[3]
Rubens
Sisley
Titian
Tintoretto
Velasquez
Veronese
Watteau
Whistler (Klee attended a retrospective)

Personal observations and reactions to some of the art Klee saw in Paris on this trip are in the *Diaries of Paul Klee*[4] and Paul Klee by Felix Klee.[1] Klee said that Leonardo da Vinci was a pioneer in handling tonalities. "Coming away from Leonardo, you don't ask for much of a career anymore."[2] Additional comments are made by Klee in Paul Klee.[3]

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[1] Klee, *Diaries*, p. 158.

[2] Ibid., pp. 179-180.

[3] Special affinity for this artist in Klee's work during this formative period in his career.

[4] Klee, *Diaries*, pp. 179-184.

This was not a particularly significant trip for Klee's development. His exposure to art in the French museums was of the past, up to and including Impressionism. It was not until a later date that he discovered the current French art of his generation.

Rodin, Monet, Degas, Renoir - Basel

In March of 1906, Klee had the good fortune to see a collection of fine French Impressionist works in Basel, Switzerland. One entire room was devoted to Rodin; and the outstanding French Impressionist painters were well represented: Monet, Renoir, Degas among others.[4]

German Art - Berlin

Klee left on April 8, 1906, for a trip to Berlin and came back on April 24, 1906, by way of Kassel, Frankfurt-am-Main and Karlsruhe. He visited several museums, attended the theater and visited with friends.

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[1] Klee, Paul Klee, pp. 10-11, 128.

[2] Klee, Diaries, p. 181.

[3] Klee, Paul Klee, pp. 10-11.

[4] Klee, Diaries, pp. 197-198.

At the National Gallery in Berlin he attended the Centennial Exhibition. "Paid particular attention to Feuerbach, Marees, Leibl, Trubner, Menzel and Liebermann. Empire and Biedermeier did not exactly appeal to me."[1]

Klee thought the Museum in Kassel was extraordinary; it did have an outstanding collection of Rembrandts.[2] In Karlsruhe, at the Kunsthalle, he saw a Grunewald; it frightened him. He was left cold with Feuerbach's Last Supper.[2]

These are the only art references made on his trip to Germany in 1906 by Paul Klee.

Marriage

In September, 1906, Klee was married to Lily Stumpf in Bern, Switzerland. They moved to Munich in October.[3]

> Undoubtedly he was a disconcerting man. It is surprising how, sometimes, he does not have adequate technical ability to match the intense fervour of his mind. His genius seems to be buried deep down within him. Some years had to pass before he could break through to it. If Pablo Picasso with his immediate reactions is one pole of modern art, Paul Klee undoubtedly represents the opposite pole. We have to wait patiently for years before we discover in his work that architectural sense which had illumined his journey to Italy. Bad initial influences made the young artist lose a number of precious years, but they were not entirely without their use, for they forced him to think things out and ponder them long.[4]

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[1] Klee, Diaries, p. 200. [2] Ibid., p. 203.

[3] Klee, Paul Klee, p. 11.

[4] San Lazzaro, Klee, p. 48.

The Munich Period (1906 - 1921)

Residence and Family Life

For the next fifteen years, Klee's official residence was in the Bohemian section, Schwabing, at 33 Ainmillerstrasse, Munich, Germany. It was a small, dark, three-room apartment on the second floor located in a rear building overlooking a garden.[1,2,3]

Lily had the largest room in the apartment. Here she supported the family by giving piano lessons on a concert grand piano.

The living room was crammed with heavy furniture, and a common bedroom was shared by the Klee's and son, Felix.

In the large kitchen, Paul Klee did his art work in the afternoons and evenings. He ran the household, did the cooking and cared for the boy. Paul Klee and his son, Felix, developed a warm, friendly relationship. Felix Klee reminisces: "until I was twenty-one I was with him almost all the time."[3]

Part of each evening was filled with music. Lily at the piano and Paul with his violin played selections from Bach, Handel, Mozart, Beethoven, Brahms and Reger. Often friends played with them.[4] It was an excellent time for

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[1] Sources describe the apartment as having three rooms: Lily's room, the living room and the bedroom. In addition, there were a kitchen, a bathroom and a small maid's room (used by the Klee's for overnight guests).[3]

[2] Klee, Diaries, p. 207.

[3] Klee, Paul Klee, p. 32. [4] Ibid., p. 33.

Klee to be in Munich; here art was developing along revolutionary lines. There were many activities to attend: exhibitions, concerts, operas and dramas. Klee found old friends and made new ones.

Efforts to Gain Recognition

When Klee played the violin with the Bernese Symphony Orchestra, his employment was not full time. During a season rehearsals were on Tuesday and Wednesday evenings; performances were held on Saturdays. In the winter of 1904, Klee "earned pocket money and now only had to take room and board from father."[1] That income, small as it was, ceased when Klee left Switzerland.

In 1906 he undertook to execute two portraits on glass, Portrait of a Child and Portrait of Frau von Sinner, for modest sums, because they were commissioned by Swiss friends.[2] By April of 1907 he had already been paid for the portraits while living in Munich, "but that money was eaten up more quickly than can be imagined."[3]

Seeking recognition and needing money, Klee sought outlets for his art. The PERIODICALS - PUBLISHERS (1906 - 1920) CHART 1 on page 44 shows that Klee could not arouse sufficient interest in his art for distribution. Fourteen years after his initial attempt, he succeeded in having twenty-six drawings and ten lithographs published. The EXHIBITIONS

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[1] Klee, Diaries, p. 159. [2] Ibid., p. 208.

[3] Ibid., p. 214.

(1906 - 1920) CHART 2 on page 46 is a little more encouraging; however, there was slight monetary gain.

World War I marked the beginning of Klee's success. Prior to Klee's appointment to the Bauhaus faculty in 1920, his teaching experience was three months in 1908 as a figure drawing corrector. See TEACHING (1907 - 1920) CHART 3 on page 49.

CHART 1

PERIODICALS - PUBLISHERS
(1906 - 1920)

Date	Art Work Submitted	Outcome
1906	Simplicissimus (periodical) Personal contact with portfolio.	Rejected[1]
1907	Kunst und Kunstler (periodical) Engravings and sous-verres.	Rejected[2]
	Keller and Rainer - Berlin Engravings.	Rejected[3]
	Heilbut - Berlin Engravings.	Rejected[3]
1908 June	Hyperion (a review) Left zinc plate for Hero with Wings.	Rejected[4]
1909 Jan. 20	Hyperion India ink drawings. Delighted with Klee's work.	No action[5]
Jan. 24	Meier-Grafe Shows India ink drawings; suggestion of Hyperion; reticent; wanted to see Klee's development.	No action[5]
Autumn	Hyperion Returned everything gladly.	Rejected[6]
1910 July	Light and Shadow Publishers Submitted 8 drawings after 9 months rejected	Rejected[7]
1911 January	Kunst und Dekoration Initially returned art work to Klee unopened. Michel, art critic, presented them a second time.	Rejected[8]

[1] Klee, Diaries, pp. 208, 213. [2] Ibid., pp. 211 - 213.

[3] Ibid., p. 213. [4] Ibid., pp. 227, 240.

[5] Ibid., pp. 234, 236. [6] Ibid., p. 240.

[7] Ibid., p. 253. [8] Ibid., p. 254.

CHART 1 - *Continued*

Date	Art Work Submitted	Outcome
1912	*Georg Muller-Verlag*-Munich Mayer impressed with *Candide* etchings. *Georg* undecided.	Rejected[1]
1913	The White Books Publishers *Candide* illustrations. Hans Arp contact.	Rejected[2,3]
	Piper Publishers Up to now avoided Klee; now asked for contribution.	[2]
1920	Kurt Wolff Publisher - Munich *Candide* illustrations: 26 drawings - executed in 1911.	Accepted[3]
	Georg Muller-Verlag - Munich *Potsdamer Platz*, or the *Nights of the New Messiah* by Curt Corinth. Klee did 10 lithographs	Accepted[4]

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[1] Klee, *Diaries*, p. 272. [2] Ibid., p. 276.

[3] San Lazzaro, *Klee*, p. 77. [4] Ibid., p. 282.

CHART 2

EXHIBITIONS
(1906 - 1920)

Date	Art Submitted	Outcome
1906	Munich Sezession - Munich	Accepted[1]
	Wachendorfer - Frankfort-am-Main Submitted 10 etchings	Accepted[2,3]
	No interest aroused. Ignored by Munich art critics.	
1907 January	Spring Sezession - Munich 3 *sous-verres*	Rejected[4]
Feb./Mar.	Summer Sezession - Munich Klee undertook a portrait without a commission	
1908 April	Munich Sezession - Munich	
	6 *sous-verres* *Street With Carriage* *Suburb With Courtyard* *Street Beneath Trees*	3 Accepted[5]

	The Balcony *Children in the Construction Yard* *Pregnancy*	3 Rejected
November	Sezession - Berlin 6 *sous-verres* black watercolor *Street Beneath Trees* *Street With Courtyard* *The Balcony* *Pregnancy* *Musical Tea* *Children in the Construction Yard*	Accepted[6]
1909 January	Spring Sezession - Munich 5 Drawings.	Rejected[7]
December	Berlin Sezession - Berlin Submitted; 2 accepted.	2 Accepted[8]

[1] Klee, *Diaries*, p. 199. [2] Ibid., p. 210.

[3] Klee, *Paul Klee*, p. 12. [4] Klee, *Diaries*, pp. 211-213.

[5] Ibid., p. 225. [6] Ibid., pp. 231, 234.

[7] Ibid., p. 236. [8] Ibid., p. 240.

CHART 2 - Continued

Date	Art Submitted	Outcome
1910 July	Kunstmuseum - Bern, Switzerland August Kunsthaus - Zurich, Switzerland October Art - Winterthur, Switzerland Gallery (possibly) Kunsthalle - Basel, Switzerland January 1, 1911 Klee prepared his first one-man show; hoped to sell more where he is known to some extent. Submits 56 art works	1
1911 Spring	Brackl Gallery - Munich Wilhelm Michel, art critic, introduced Klee. Apologetic letter to Klee; no interest in graphics.	Rejected[2]
Spring	Thannhauser's Modern Gallery - Munich Wilhelm Michel, art critic, introduced Klee. Exhibited 30 works in his hallway in June, 1911.	Accepted[2]
1912	Second Blue Rider Exhibit Hans Goltz Gallery - Munich Show is composed entirely of etchings and drawings.	Accepted[3]

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[1] Klee, Diaries, pp. 245-247.

[2] Ibid., pp. 256-258.

[3] San Lazzaro, Klee, p. 250.

CHART 2 - *Continued*

Date	Art Submitted	Outcome
1913	*Erste Deutsche Herbstsalon* Berlin	Accepted[1]
	Sturm Gallery - Berlin Herwarth Walden owner of the gallery.	Accepted[2]
	The First German Salon of Autumn *Sturm* Gallery - Berlin (This was a wide survey of modern European art with 360 pictures.)	Accepted[2]
1916 March	Hans Goltz Gallery Asked for black and white things. (When would he sell the first ones? Klee)	3
1917	*Sturm* Gallery - Berlin Through Walden a number of his works are sold in 1916 and 1917; he totals 3,460 marks.	4
	Exhibits at Sturm	5
1920	Goltz Gallery - Munich	5
	Klee exhibition - 362 works	
	(Exhibitions now became more numerous.)	

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[1] The Solomon R. Guggenheim Museum, *Paul Klee 1879 - 1940: A Retrospective Exhibition* (New York: The Solomon R. Guggenheim Foundation, 1967), p. 17, (hereafter cited as Guggenheim, *Retrospective*).

[2] San Lazzaro, *Klee*, p. 250.

[3] Klee, *Diaries*, p. 331.

[4] Ibid., pp. 333, 338, 366-368, 393.

[5] San Lazzaro, *Klee*, p. 252.

CHART 3

TEACHING
(1907 - 1920)

Date	Institution	Outcome
1907	Debschitz School Hohenzollernstrasse, Munich Klee recommended to fill a teaching vacancy by person who left.	Rejected[1]
1908	Debschitz School Hohenzollernstrasse, Munich Corrector for evening class of figure drawing, April 9 through June.	Accepted[2]
1919	Academy of Fine Arts Stuttgart, Germany Klee recommended by student body (chairman: Oskar Schlemmer); Uecht Group; and others to become Hoelzel's successor as a faculty member.	Rejected[3,4]
1920	Bauhaus Weimar, Germany Klee invited by Bauhaus Faculty members to join them. Government approval in December, 1920. Officially began at the Bauhaus in January, 1921.	Accepted[5,6]

[1] Klee, Diaries, p. 213. [2] Ibid., p. 225.

[3] Klee, Thinking Eye, p. 27.

[4] Klee, Paul Klee, pp. 155-167.

[5] Klee, Thinking Eye, p. 29.

[6] Klee, Paul Klee, p. 53.

CHART 4

GROUPS

Date	Organization	Outcome
1908	Society of Graphic Artists (*Glaspalast*) - Munich February/March request made for admission to the Society.	Rejected[1]
1911	*Sema* (the sign) - Munich Klee - a founding member; probably due to Wilhelm Michel's influence. Artists, sculptors, poets. Some of the members were: Michel - art critic Rohe - art critic Oppenheimer, Scharff, Genin, Caspar and Kubin	Accepted (A founding member) [2,3]
Winter	*Der Blaue Reiter* (The Blue Rider) Munich	Accepted[4]
1914	*New Munich Sezession* - Munich Group instigated by art critic, Wilhelm Hausenstein. Klee was a founding member	Accepted (a founding member) [5,6]

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[1] Klee, *Diaries*, p. 222.

[2] Ibid., p. 264.

[3] San Lazzaro, *Klee*, p. 248.

[4] Klee, *Diaries*, p. 265.

[5] Ibid., pp. 280-282.

[6] San Lazzaro, *Klee*, p. 250.

Artistic Contacts in Munich

During the years that Klee resided in Munich, he saw exhibitions of established European artists. Those connected with movements as Impressionism, Cubism, Fauvism, Futurism and Expressionism were also seen in Munich. The following artists are recorded in Klee's diaries; sometimes, comments are added. This list does not preclude others, because Klee did not necessarily jot down every show he saw. Due to his methodical record keeping, it is logical to assume that he was impressed, favorably or otherwise, with these artists.[1]

Boccioni
Bonnard
Braque
Carra
Cezanne[2]
Courbet
Daumier[2]
Derain
Ensor[2]
Hodler[2]
Manet[2]
Marees
Monet
Nolde
Picasso[2]
Severini
Toulouse Lautrec[2]
Van Gogh[2]
Vuillard

In addition, he was acquainted with artists represented in the groups to which he belonged: Sema, the New Munich Sezession, and The Blue Rider.[3] See GROUPS CHART 4 on page 50.

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[1] Klee, Diaries, pp. 207-327.

[2] This artist is believed to have had an influence on Klee's art work.

[3] Text, p. 50.

Some of these artists were his personal friends, such as Franz Marc, August Macke, Gabriele Muenter, Wassily Kandinsky, Hans Arp and Louis Moilliet. In 1906 Klee described Munich as "a city with five thousand painters."[1]

His awareness of members in the Munich artistic milieu must have been heightened by his contact with publishers, art critics and art dealers, and by his efforts to exhibit his art work. The *avant garde* periodicals, *Pan*, *Jugend* and *Simplicissimus*, were excellent sources of information.[2] These magazines were not new to Klee; he was aware of them during his student days in Munich.

Wassily Kandinsky

In 1911 Paul Klee met his next-door neighbor, Wassily Kandinsky. Their long friendship started through a mutual friend. Louis Moilliet often took some of Klee's work to show Kandinsky when he visited him. He would bring back some of Kandinsky's paintings to show Klee. Klee thought Kandinsky's non-objective art was "very curious."[3] Klee vaguely remembered Kandinsky from the days when they were students at Knirr's art school. "Kandinski was quiet and mixed the colors on his palette with the greatest diligence and, so it seemed to me, with a kind of studiousness, peering very closely at what he was doing."[1]

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[1] Klee, *Diaries*, p. 208.

[2] Text, p. 28.

[3] Klee, *Diaries*, p. 265.

Inevitably they had to meet, and they did in a cafe. Kandinsky was an older man than Klee. His importance in the art world and his exceptionally sharp intellect inspired confidence in Klee. That winter Klee joined the Blaue Reiter.[2]

The Blue Rider

In 1909 Wassily Kandinsky with others formed the "New Artists' Association." Exhibitions were held in Munich in 1909 and 1910. Prior to the 1911 exhibition Wassily Kandinsky, Franz Marc and others withdrew from the association. While drinking coffee in Marc's home, the name of a new art group was casually invented by Kandinsky and Marc. They both happened to love the color blue; Marc painted blue horses and Kandinsky blue riders. The name Blaue Reiter, Blue Rider, was a natural choice for the new group.[3]

Blue Rider members intellectually, philosophically and analytically pursued the structure of art. Contemporary developments in literature, music, drama and religion interested them. A new scientific revolution was beginning, and they considered themselves to be pioneering truth seekers in an art that would reflect the scientific trends of the time.[4]

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[1] Klee, Paul Klee, p. 5.

[2] Klee, Diaries, p. 265.

[3] Roethel, Modern German Painting, p. 78.

[4] Ibid., p. 22.

The Blaue Reiter organized two exhibitions to be held in Munich. In the first one, which opened in December, 1911, there were forty-three paintings; Delaunay and Rousseau, the French painters, were represented. The second exhibition of graphic arts was held in March and April of 1912 in the Hans Goltz Gallery. Graphics by Klee, Picasso, Braque, Derain and Nolde were displayed among other graphic works.[1]

Klee never played a major role in the Blaue Reiter. "In the opinion of others, Klee perhaps did not count for much. He was more of a moral support than a performer, for he was not yet quite ready, he had still not mastered the problem of colour (Kandinsky was to be of assistance to him over this)."[2] At this stage of his development contact with Blue Rider members was more important than whether or not he exhibited with them. He became very close friends with Wassily Kandinsky, Franz Marc and August Macke.[3] Exposure to the thinking of the Blue Rider members and their avant garde art forms opened new vistas for Klee. He wanted to visit Paris again.[4]

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[1] Roethel, Modern German Painting, p. 27.

[2] Haftmann, Mind and Work of Paul Klee, p. 54.

[3] Ibid., p. 54.

[4] Klee, Diaries, p. 267.

Paris Re-Visited (1912)

Between April 2 and April 18, 1912, Klee and his wife were in Paris. This was Klee's second trip.[1,2] They were tourists going everywhere and seeing everything. His diary entries about his museum visits are scanty: Delacroix, Daumier, Degas, el Greco, Guys, Ingres and Manet's The Balcony, Dejeuner and Olympia.

On the morning of April the 11th, Klee was at the studio of Robert Delaunay. What they talked about and what he saw at Delaunay's studio are not known. His diary merely records the visit, but Delaunay made a tremendous impression on Klee.[3] He especially admired the Movement in Delaunay's art.

He visited Le Fauconnier, the Fauve painter, one afternoon. Klee spent some time at the apartment of the Impressionist dealer, Durand-Ruel, which was open to the public once a week. In the collection of the art critic and dealer, Wilhelm Udhe, Klee saw the art of Rousseau, Picasso and Braque. The German dealer, David Henri Kahnweiler, showed Klee his collection: Derain, Vlaminck and Picasso. Years later, Kahnweiler became Klee's dealer. At Kandinsky's request, he dropped into the Barbizanges gallery. Art by Matisse and Goya were seen at the Bernheim gallery.[4]

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[1] Text, p. 38.

[2] Klee, Diaries, pp. 179-184.

[3] Ibid., p. 268. [4] Ibid., pp. 268-271.

During Klee's Parisian holiday, there is a curious entry in his diary for April 17th: "In the evening, I signed one hundred lithographs."[1] Despite painstaking research, no one has, as yet, discovered what he signed that evening in Paris.[2]

The Long Search

In his arduous and long search to find himself as an artist, Klee developed his theories concerning the artistic process and the art product.[3] Glimpses of how his mind developed along with his artistic strivings are found in his diary notations.

> Ingres is said to have ordered the motionless; I want to go beyond pathos and order motion. (The new Romanticism.)[4]
>
> What a weighty destiny: to be the hinge between this side and the other side, a hinge at the border of yesterday and today.[5]
>
> Shall I never lead any but an inner life; as for outside, shall I always walk my way in discreet, average fashion?[6]
>
> I only try to relate myself to God, and if I am in harmony with God, I don't fancy that my brothers are not also in harmony with me; but that is their business.[7]
>
> There is always something spiritual about the approach of winter. You retire into your innermost chambers and camp near the small glow you find there.

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[1] Klee, Diaries, p. 270.

[2] San Lazzaro, Klee, p. 70. [3] Ibid., p. 48.

[4] Klee, Diaries, p. 310. [5] Ibid., p. 316.

[6] Ibid., p. 320. [7] Ibid., p. 344.

> The last reserve of warmth, a small part of the eternal fire. A grain of it suffices for a human life.[1]

> My psyche belongs entirely to me and no one is capable of taking part of it away.[2]

> What a fascinating fate it is to master painting today (as it once was to master music).[3]

Will and Discipline

> There are days that resemble a battle that reeks of blood. Now it is the depth of night, but not for me, for the others, for the dullards who do not sense the battle. They make music, easy, coarse songs. Then they lie down.
>
> I cannot find sleep. In me the fire still glows, in me it still burns here and there. Seeking a breath of fresh air, I go to the window and see all the lights darkened outside. Only very far away a small window is still lit. Is not another like me sitting there? There must be some place where I am not completely alone![4]

Klee found his first few months in Munich "quite monotonous."[5] He did not know then that in Munich he would earn life-long friends of kindred spirit. There would be a strange interweaving of circumstances and opportunities beyond his control. The future would have to take care of itself, because Klee was a patient man who believed in letting things grow of their own accord. His new responsibilities would never shake his inner citadel. Klee was not expecting immediate results; he would discipline himself to the work at hand.

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[1] Klee, Diaries, p. 378.

[2] Ibid., p. 391. [3] Ibid., p. 393.

[4] Ibid., p. 229. [5] Ibid., p. 210.

> Will and discipline are everything. Discipline as regards the work as a whole, will as regards its parts. Will and craft are intimately joined here; here, the man who can't do, can't will. The work then accomplishes itself out of these parts thanks to discipline that is directed toward the whole.[1]

Naturalism

Klee's tendency to continue to copy directly what he saw in nature, as he had been taught in his student days, held back his progress to a considerable degree. His boredom with naturalism and perspective initiated mechanical distortions of nature. However, Klee knew that this was not the way to bring forth accord between the emotions deeply imbedded inside of himself and his outward expressions.[2]

Genesis

At some remote point in time an image, or idea, of the world was made manifest. Its creation has never been completed; it is in a state of constant change. This movement, or change, inherent in creation Klee called genesis. Dynamic artistic processes and dynamic art forms imitate creation; therefore, living, dynamic art is like creation in that it is never completed.

An artist, as a creator, initiates an image, or idea, and directs his energy towards an art form. The strength and conciseness of his image determine whether the art form becomes a composite of his experiences, insights, knowledge and growth.

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[1] Klee, Diaries, p. 237. [2] Ibid., p. 228.

The beholder of the art form brings to the viewing an inimitably perceived set of factors which enables him to personally participate in the act of creation. This is in exact opposition to naturalism: the art that imitates nature.

Klee pondered over the creative act. When he became a Bauhaus master, genesis was the backbone of his theory of form production.[1] This diary excerpt was early musing on genesis.

> Genesis as formal motion is the essential thing in a work. In the beginning the motif, insertion of energy, sperm. Works as a shaping of form in the material sense: the primitive female component.
>
> Works as form-determining sperm: the primitive male component.
>
> My drawings belong to the male realm.
>
> The shaping of form is weak in energy in comparison with the determining of form. The final consequence of both ways of forming is form. From the ways to the end. From activity to the accomplished. From the genuinely living thing to the objective thing.
>
> In the beginning the male specialty, the energetic stimulus. Then the fleshly growth of the egg. Or: first the bright flash of lightning, then the raining cloud.
>
> When is the spirit at its purest? In the beginning.
>
> Where, work that becomes (dual). There, work that is.[2]

Klee began to understand that genesis takes place on a picture plane when an artist is engaged in creating.

> . . . It is necessary never to work toward a conception of the picture completely thought out

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[1] Text, p. 159.

[2] Klee, Diaries, pp. 311-312.

> in advance. Instead, one must give oneself completely to the developing portion of the area to be painted. The total impression is then rooted in the principle of economy: to derive the effect of the whole from a few steps.[1]

Compositional Anatomy

The strength of a picture rests with its compositional anatomy.

> First one builds an armature on which the picture is to be constructed. How far one goes beyond this armature is a matter of choice; an artistic effect can proceed from the armature, a deeper one than from the surface alone.[2]

Well composed paintings are often called harmonious. This does not imply that parts of a painting are in complete harmony with other parts of it. This would weaken a painting. There must be rest and unrest, along with movement, action and tension in a truly dynamic painting.[3]

Child Art

In his endeavor to discover how the formative powers of the unconscious create formal structures appropriate to artistic content, Klee looked closely at child art. He analyzed the art of many children, as well as that of his own son.[4] Felix, his son, remembered this about his father: "He saved every water color and every drawing I did, discussed the subject of each one with me, mounted many of the sheets with the same care he gave to his own, and put them away in a special folder."[1] Klee recognized the primitive beginnings in art that can be seen in ethnographic art collections and in the art of children.

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[1] Klee, Diaries, p. 237.

[2] Ibid., p. 234. [3] Ibid., pp. 232-234.

[4] Klee, Thinking Eye, p. 22.

> Children have artistic ability, and there is wisdom in their having it! The more helpless they are, the more instructive are the examples they furnish us; and they must be preserved free of corruption from an early age. Parallel phenomena are provided by the works of the mentally diseased; neither childish behavior nor madness are insulting words here, as they commonly are. All this is to be taken very seriously, more seriously than all the public galleries, when it comes to reforming today's art.[2]

Line

Klee's instincts as a creative artist were extremely important to him, and the linear control he had developed was his most personal possession.[3] He valued economy of line. "For, in art, everything is best said once and in the simplest way."[4] An artist had to be frugal in his treatment of nature; otherwise, he committed the common mistake of elaborating his artistic statements. "Nature is garrulous to the point of confusion, let the artist be truly taciturn."[5]

Criticism had been made that his art was primitive without the realization that using line economically involved the ultimate in professional awareness. The ability to communicate by reducing everything to a few steps was the opposite of real primitiveness.[1] Klee expressed more with a minimum of means. Gradually Klee was mastering line as an independent, abstract, pictorial element while revealing its magical, mysterious and expressive powers.

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[1] Klee, Paul Klee, p. 33.

[2] Klee, Diaries, p. 266. [3] Ibid., p. 228.

[4] Ibid., p. 244. [5] Ibid., p. 236.

He assimilated the line efficiency of those he admired: Van Gogh, Goya, Rodin and Beardsley. Klee had seen a collection of works by Toulouse Lautrec and considered the graphic pieces to be particularly fine.[2] The popularity of Hodler (whom he did not admire) and the Jugendstil linear treatment had been brought to his attention during his student days.[3,4,5] To Klee, the juxtaposition of lines in Ensor's graphic compositions were noteworthy, and he was intrigued with the fantasticality found in Ensor's work.[6,7]

Klee was drawn to Vincent Van Gogh's ingenious linear expressions. Through Van Gogh, the use of line had been reformed; his line was new and yet very old. "The realization that there exists a line that benefits from Impressionism and and at the same time conquers it has a truly electrifying effect on me."[8]

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[1] Klee, Diaries, p. 237. [2] Ibid., p. 213.

[3] San Lazzaro, Klee, p. 35. [4] Klee, Diaries, p. 265.

[5] Text, pp. 28, 77.

[6] Klee, Diaries, p. 216. [7] Ibid., p. 232.

[8] Ibid., p. 26.

If progress in linear development was possible, then Klee was determined to discover the latent potential in line. With assiduous study, Klee gradually developed confidence in Van Gogh whose brain had been consumed by the fire of a star which freed itself in frenzied work just before his final catastrophe.[1] Klee began to understand Van Gogh, who had reached deep, very deep, into his own heart, partly through his letters to Theo, his brother.[2] Tragically and ironically, the early Van Gogh who was so fine a human being, but not so fine a painter, matured into a wonderfully expressive genius who was a marked man.[3] Klee made an acute observation: "A work of art goes beyond naturalism the instant the line enters as an independent pictorial element, as in Van Gogh's drawings and paintings and in Ensor's graphics."[4]

Tonality

Klee was capable of managing line, but he was not equally as sure of himself when working with tonality. In Munich he continued the sous-verre technique, because tonality was beginning to mean a great deal to him.[5,6] Between 1907 and 1917 he exhibited and sold a number of drawings and water colors executed on glass. Klee liked the indirect and unforeseeable effects obtained with this method.[7] In June of his first year in Munich he wrote: "I am obsessed with tonality. I squint convulsively (if only some teacher had advised me to do this!) Now I also know why one draws with charcoal."[1]

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[1] Klee, Diaries, p. 224. [2] Ibid., p. 259.

[3] Ibid., p. 220. [4] Ibid., p. 232. [5] Ibid., p. 211.

[6] Text, p. 35.

[7] Grohmann, Paul Klee, p. 16.

In addition to figure studies, he sought tone values by working out-of-doors directly from nature. Klee left a comic description of how he searched for tonality "by chasing through the suburbs with portfolio and easel."[2] In his effort to discover tonality Klee tried many media. What he learned about values from direct observation of nature was later applied in free compositions.[3]

Between October 1 and November 10, 1908, Klee began devising a mathematically correct scale to help him in studying light and dark values. He applied layers of black, transparent watercolors over dried layers of the same paint.[4] Fifteen years later at the Bauhaus he used two types of tonal scales. One was a sophisticated version of this early experimenting for his own understanding.[5,6]

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[1] Klee, Diaries, p. 215. [2] Ibid., p. 216.

[3] Ibid., p. 218. [4] Ibid., p. 231.

[5] Tuesday, November 20, 1923, Klee lectured for the first time on tonal scales. This lecture appears in Klee, Nature of Nature, pp. 289-326.
Monday, January 8, 1924, his students were experimenting with the tonal scales. (See Klee, Nature of Nature, pp. 327-334.)

[6] Text, p. 161.

In the early weeks of 1910, Klee was still studying tonality by experimenting with black water color.

> Prepare a base for painting by mixing paint powder and water containing glue and apply it like a chalk base; this enables one to work on a base that will set off both light and dark tones from the outset. For instance, caput mortuum. Against white, any light element appears dark from the outset, and by the time one has managed to subdue the white, the whole thing has gone wrong. Relativity of all values![1]
>
> This is why I was so pleased with the creation of my black watercolors. First, applying a layer, I left the main points of light blank. This extremely light gray layer gives at once a very tolerable effect, because it appears quite dark against the blanks. But when I leave out the points of light of secondary importance, and apply a second layer on the first dried layer, I enrich the picture greatly and produce a new stage of logical development. Naturally the parts left blank in the earlier phases remain blank in the ensuing process. In this way I advance step by step toward greatest depth, and consider this time-measuring technique fundamental as regards tonality.
>
> Beauty is a relative as light and dark. Thus, there exists no beautiful woman, none at all, because you are never certain that a still far more beautiful woman will not appear and completely shame the supposed beauty of the first.[2]

Klee was indebted to Manet for his magnificent Absinthe Drinker which helped him considerably in his efforts with tonality.[3]

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[1] Caput mortuum, an old European term, is the darkest purple-red pigment and paint available. In America it is known as mars violet.

Frederic Taubes, Painting: Questions and Answers (New York: Watson - Guptill Publications, 1957), pp. 65 and 92.

[2] Klee, Diaries, p. 243.

[3] Ibid., p. 211.

Color

Klee developed an exceptional esteem for Paul Cezanne when he saw eight of his paintings at a Sezession exhibition in 1909. Klee considered Cezanne superior to Van Gogh whom he greatly admired.[1]

One line in Klee's diary, whether completely understood or not, seems to shout with joy. "Learned how to differentiate tonality (with or without colors) from the coloristic. Got it!"[2] This ecstacy is understandable. The year was 1910. Klee was thirty years old and had not mastered color, but his perseverance was not daunted even in self evaluation: "For I am still incapable of painting, in spite of my sharp observation of tonal values and in spite of my clever way of determining the proper gradations of light and dark."[3]

In March of 1910 a breakthrough in color appeared: "And now an altogether revolutionary discovery: to adapt oneself to the contents of the paintbox is more important than nature and its study. I must some day be able to improvise freely on the chromatic keyboard of the rows of watercolor cups."[4] Previously he had been unable to create color harmonies to his entire satisfaction.[5]

In addition to working with watercolors, Klee did a considerable amount of experimenting with color tonal values using oil paints.[6] In an effort to control color he restricted his palette to white, black, Naples Yellow, caput mortuum,[1] permanent green, ultramarine and possibly two others. His warm greys were made with Naples yellow and black. Mixtures of white and black gave him cool greys.[2] He looked for tonal value correspondences between his tonal scales done in greys and in colors. "Rational: the shadow image; irrational: the color image. Perhaps the two cannot be melted into agreement, but it should at least be tried."[2] Many years later as a Bauhaus master, Klee taught the effects of complementary colors through tonal scales.[3]

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[1] Klee, Diaries, p. 237. [2] Ibid., p. 221.

[3] Ibid., p. 243. [4] Ibid., p. 244.

[5] Ibid., p. 221. [6] Ibid., p. 325.

Klee wrote of three different methods through which he attempted to understand color. With a palette knife he painted space and the environment with not much elaboration, and let them dry on the canvas before he painted the figures or forms. The second method was to paint the local colors using broad strokes then model figures or forms with tonality. In another way Klee painted random color patches then searched for hidden forms much as he had done as a lad with the marble table tops in his uncle's restaurant.[4] These forms would be modeled with tonality.[5] He had some success with the third method.

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[1] See Footnote 1 on p. 65.

[2] Klee, Diaries, p. 245.

[3] Klee, Thinking Eye, pp. 474-475.

[4] Text, p. 14.

[5] Klee, Diaries, pp. 226-227.

Klee learned to paint fresh and immediate impressions of nature in the simplest way by using patches of color and tone values. At this stage of his artistic development he felt closest to the Impressionists.[1] However, he had yet to satisfactorily employ linear treatment to his nature impressions. This was a new creative possibility for Klee; one which he felt would afford him freedom of expression.[2] After experimenting for about a year and a half, Klee was moderately able to transfer his fundamental graphic talents into the realm of painting. He applied large areas of different colors over a picture plane. They were blended to avoid any effects of chiaroscuro. His drawings remained independent of the background. Some progress had been made but not to his complete satisfaction.[3]

Klee wanted to render light as color movement and unfolding energy.[4] Therefore, he carefully studied the effects of colors, shadows and lights with the aid of a magnifying glass. Among other things, he discovered that when areas were of equal size, the lighter ones appeared to grow larger in contrast to the darker ones. Due to this natural phenomenon of light expansion, forms to be effective could not be permitted to disintegrate in this light energy.[3] His awareness of the actions, or movements, that take place on a picture plane grew as he contrasted movements and statics in tonal values.[5]

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[1] Klee, Diaries, p. 222. [2] Ibid., pp. 231-232.

[3] Ibid., p. 244. [4] Ibid., p. 253.

[5] Ibid., p. 229.

Is it any wonder that with the passage of time, and the frustrations Klee bore, that he should write in his diary:

> We are much too much concerned with biography in art, no matter how captivating it may be to investigate problems like Van Gogh and Ensor. We owe this to writers, who can't help being writers. I want to know, at least right now, as an experiment occasionally to be made, the tone of the particular work as such. I want to find out whether or not I'm looking at a good picture and just what is good about this particular work. I don't want to examine the common feature of a series of works or the differences between two series of works - no such pursuit of history for me - but to consider the individual act in itself, and were it only a single work that accidentally had the luck to become good, as recently happened with two or three of my "paintings."
>
> For the fact of my not painting good pictures with a certain measure of regularity results precisely from my imperfect knowledge of what makes a good individual work.
>
> How well every tenth person knows the difference, in the biographical sense, between Rubens and Rembrandt. But no one knows how a particular picture by one of these masters is constructed as a matter of mundane fact.[1]

Journey to Tunisia

On April 5, 1914, Paul Klee, Louis Moilliet, a Swiss artist, and August Macke, a German artist, set out for Tunisia. Klee was not able to finance a trip to Africa, but Moilliet advanced him some money against some of his pictures, and a Bernese pharmacist, Bornand, paid his fare. In Tunisia he stayed as a house guest of a Swiss physician, Dr. Jaggi.[2] The three artists went by train as far as Marseilles, France, where they took a boat for Africa. By April 7th they were already in Tunis, the capital of Tunisia.

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[1] Klee, Diaries, p. 239.

[2] Ibid., p. 283.

Klee's diary is replete with anecdotes about this highly enjoyable and unforgettable journey. The three friends traveled about having a good time; they took in the sights and painted a little. The splendor of the land and its people took hold of Klee. Unexpectedly in Tunisia an extraordinary thing happened to him: he experienced color as an inherent element of nature. Spontaneously Klee, nature and art became One. Words cannot adequately convey his new insight into the nature of color. These excerpts relating to his inner revelation were culled from his diary entries.

Tuesday, April 7, 1914

> In the afternoon the coast of Africa appeared. Later on, the first Arab town was clearly discernible, Sidi-Bou-Said, a mountain ridge with the shapes of houses growing out of it in strictly rhythmical forms. A fairy tale turned real; not yet within reach, far, quite far away, and still very clear.[1]

Wednesday, April 8, 1914

> Heavy sirocco winds, clouds, the extremely subtle definition of the colors. Nothing painfully bright, as at home.[2]

Easter Sunday, April 12, 1914

> The evening is indescribable. And on top of everything else a full moon came up. Louis urged me to paint it. I said: it will be an exercise at best. Naturally I am not up to this kind of nature. Still, I know a bit more than I did before. I know the disparity between my inadequate resources and nature. This is an internal affair to keep me busy for the next few years. It doesn't trouble me one bit. No use hurrying when you want so much.

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[1] Klee, Diaries, p. 286. [2] Ibid., p. 287.

The evening is deep inside me forever. Many a blond, northern moon rise, like a muted reflection, will softly remind me, and remind me again and again. It will be my bride, my alter ego. An incentive to find myself. I myself am the moonrise of the South.[1]

Thursday, April 16, 1914

An evening of colors as tender as they were clear.[2]

Thursday, April 16, 1914

I now abandon work. It penetrates so deeply and so gently into me, I feel it and it gives me confidence in myself without effort. Color possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter.[2]

Friday, April 17, 1914

Today I had to be alone; what I had experienced was too powerful. I had to leave to regain my senses.[3]

Sunday, April 19, 1914

Departure from Tunis. First, the preparations for the departure. Many watercolors and all sorts of other things. Most of it inside me, deep inside, but I'm so full that it keeps bubbling out.[4]

At five in the evening, boarded the ship. Ma and Mo stayed a few days more. I felt somewhat restless, my cart was overloaded, I had to set to work. The big hunt was over. Now I had to unravel.[5]

Saturated with images and experiences to last a life time, Klee was homeward bound. The influence of the eventful twelve days spent in Africa would be reflected in his future work.

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[1] Klee, Diaries, pp. 290-291. [2] Ibid., p. 297.

[3] Ibid., p. 298. [4] Ibid., p. 299.

[5] Ibid., p. 300.

War

It was not too long after Klee's return from Africa that World War I started (July 28, 1914). On March 11, 1916, Klee was drafted at the age of thirty-seven. Two very close artist friends had already been killed in action: August Macke on September 26, 1914, and Franz Marc on March 4, 1916. Klee began his military duty as an Infantry Reservist, then became an engineer in the Air Force Reserve Unit, and finally a paymaster's clerk with a private first class rank. Army drill, guard duty and varnishing airplane wings filled his days. Unexpectedly, Klee made two adventurous trips through parts of Belgium and France. Moving under cover of night, he was in charge of, and escorted, two train transports up to the front. From February of 1917 to the time he left the Army, just before Christmas, Klee clerked in an Army Paymaster's Office.[1]

After his Tunisian trip, Klee was beginning to gain some recognition and he was not about to let an "insane" war interfere with his professional goals.[2] Whenever an opportunity presented itself, Klee would draw and paint. Much of it was done in secret especially during active duty. Klee painted in the drawer of his desk in the Paymaster's Office. He simply shut the drawer when anyone entered the room.

He always managed to rent a room not far from where he was stationed. At every chance he would retire to his rented room to draw and paint. The room served another purpose; it was a comfortable place for his wife and son to stay when they visited him. During most of the time he served in the Army, Klee was able to reach his home in Munich by train, but soldiers were forbidden to ride trains. Therefore, when Klee had Army leave, he would change into civilian clothes in his rented room, board a train, and enter Munich as a civilian.

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[1] Klee, Diaries, pp. 327-410. [2] Ibid., p. 365.

Many of his furloughs were spent in conducting business with exhibitors, galleries and agents. He attended exhibitions in Munich and Berlin, and took advantage of anything worthwhile in the field of art that came his way. From his Army quarters, he carried on correspondence with potential buyers, and managed to keep abreast of what was happening in European art.[1]

Success

Despite the War, success had come to Klee. His exhibits became numerous and his art was selling. This is an entry in his diary on February 22, 1917:

> My Berlin exhibition is turning into a financial success. Walden is buying eight hundred marks' worth. In addition, twelve works on paper have been sold for one thousand eight hundred and thirty marks. In all, two thousand six hundred and thirty marks.[2]

Another entry in the winter of 1917 reads: " . . . complete financial independence. Not that all obstacles will now disappear. As a matter of fact, the spirit needs them!"[1]

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[1] Klee, Diaries, pp. 327-410.

[2] Ibid., p. 368.

On August 24, 1918, he continued to write of his financial successes in a letter to his wife. These optimistic lines were included: "I believe we can face the future now with confidence. And we'll hire a maid too and pay fitting wages."[2]

The aftermath of war surged through Munich, but it did not disturb Klee's peace of mind nor deter him from forging ahead. In the Spring of 1919 he rented a spacious room for studio use.[3] His son, Felix, remembered: "Wrapped up in a world of his own, Klee lived only for his art, serving it from the earliest hours in the morning until midnight."[4]

He was becoming more widely known. Art critics wrote enthusiastically and frequently about Klee's art. It was impossible to keep track of all the exhibits, sales and contacts Klee and his art were making. Klee's art was reaching more people and attracting the young. In a letter to Oskar Schlemmer, written in 1919, Klee truthfully stated: "Anyone who has seriously concerned himself with art in the last few significant years is bound to know perfectly well who I am."[5]

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[1] Klee, Diaries, p. 382. [2] Ibid., p. 400.

[3] Klee, Paul Klee, p. 51.

[4] Klee, Diaries, p. 415.

[5] Klee, Thinking Eye, p. 26.

Paul Klee's Style

In September of 1914, Klee wrote: "Ingres is said to have created an artistic order out of rest; I should like to create an order from feeling and, going still further, from motion."[1]

In 1908 Klee felt that he probably belonged with the Impressionists, but as his art matured it became increasingly difficult to classify him as belonging to any one group.[2] In some ways Klee's art was inimitably eclectic, and at the same time it sprang only from within himself. "I want to be as though newborn, knowing absolutely nothing about Europe; ignoring facts and fashions, to be almost primitive. Then I want to do something very modest, to work out by myself a tiny formal motif, one that my pencil will be able to encompass without any technique."[3]

Almost all of Klee's art was done on a small scale. What his art lacked in size, it gained in meaning and depth. Klee started as a graphic artist; his work was touched with satire. When he mastered color, he painted in a variety of materials, and became one of the rare colorists of this century.[4]

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[1] Preface to Klee, Thinking Eye.

[2] Klee, Diaries, p. 222.

[3] Herbert Read, A Concise History of Modern Painting, (New York: Frederick A. Praeger, 1959.), p. 178, (hereafter cited as Read, Modern Painting).

[4] San Lazzaro, Klee, p. 102.

Cliches had no place in Klee's art; everything was freshly expressed in his thoroughly individualistic style. At first glance his works have often been criticized for being childish; however, upon closer scrutiny a hidden world has been discovered through symbolism.

Sometimes his art disclosed unsuspected mysteries: dream worlds, apparitions that glow, gentle and ironic satire, shrewd insights and uncanny explorations within the depths of the human psyche.

By diffusing bewitching and rare poetic feelings, he succeeded in reaching the emotions of viewers through his timeless art.

Influences on Klee's Art

"Everything Shall Be Klee"

As a young man Klee was determined that "everything shall be Klee" in his art.[1]

In 1905 Klee wrote: "I must reach the point of being alone and naked in productive studies. I have a premonition of such a new period. If it does not come, then I no longer have anything new to say."[2]

He painstakingly searched for ways to express his own absolute authenticity and nothing else would do. "Klee proceeded as though no painter had existed before him, as though it were up to him to invent the art, starting from scratch."[1]

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[1] Klee, Diaries, p. 197.

[2] Klee, Paul Klee, p. 10.

Even in his student days Klee was determined to attain authenticity in his art and he learned to look within himself for artistic expression.[2]

Artistic Influences

That does not mean that he did not absorb the work of artists that struck a respondent chord within him, nor was he unaware of the various "isms" of his own generation. However, he abhorred imitation.

When Klee was a student, Hodler influenced him but not by personal choice. Klee's personal contact with other students who were "Hodlerizing" contributed to the influence of Hodler.[3,4]

His diaries indicate that he ingested the manner in which line was exploited by Rodin, Goya, Beardsley, Blake, Ensor, Toulouse-Lautrec and Van Gogh. He could understand how Cezanne had bridged the gap between the world of appearances and the world within. He called Cezanne his true master.[5]

The effect of Delaunay's Orphic Cubism was a major influence on Klee's art. Delaunay worked with and wrote of space-time movement and simultaneity of light and color.[1] Klee learned from Cubism that objects could be abstracted and at the same time represented.[2]

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[1] Grohmann, Paul Klee, p. 12.

[2] Klee, Diaries, p. 55. [3] Ibid., p. 265.

[4] Haftmann, Mind and Work of Paul Klee, p. 36.

[5] Ibid., 45.

He lauded the art of Carra, a Futurist, and was excited with the aims of Futurism: dynamism, movement and speed represented simultaneously.[3,4]

It must ever be born in mind that Delaunay, the Cubists and the Futurists influenced him, but only because they confirmed his own thoughts that had been within him for a number of years.[3] Klee was slow to assimilate any influence; often many years passed before a particular influence was recognized in part. Even then, the expression was so inimitably Klee's that comparisons faltered.[5]

Two people who knew Klee personally, Felix Klee and Will Grohmann, had access to his catalogue of 9,146 works, as well as many of his drawings and paintings. Each of them reviewed in a different way the art that Klee compiled in a lifetime of work.

Seven Categories of Klee's Art

Felix Klee divided his father's art by subject, and Will Grohmann sought division through means of expressive content. Paul Klee's art was placed in seven categories by his son: Theater and Music; Animals; Humor and Philosophy; Landscape; Physiognomy; Architecture; War and Catastrophe.[1]

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[1] Haftmann, Mind and Work of Paul Klee, p. 58.

[2] Ibid., p. 57. [3] Ibid., p. 61.

[4] Klee, Diaries, p. 275.

[5] San Lazzaro, Klee, p. 25.

Klee had a great love for the theater, and he was an accomplished musician. Titles of his works referring to theater, masks and music total over five hundred. For example, these are four titles: The Pianist in Distress; Scene from the Ballet of the Dwarfs; Comic Magazine Caricature of Modern Music; and The Peasant of the Punch and Judy Theater.[2]

In the animal kingdom, Klee was partial to cats. In his art can be found many fish, birds, snakes, bulls, camels, donkeys, horses, monkeys and a variety of fantastic animals. There are more than seven hundred titles, for example: Small Experimental Machine Meow Chirp; The Biblical Snake Shortly After the Curse; A Young Fox Wishes to Fly; Tomcat at the Beginning of Adventurous Journeys.[3]

Klee's sense of humor is revealed in about seven hundred and fifty works. Three examples are: Two Men Meet, Each Assuming the Other to Hold a Higher Position; One Eye That Sees, the Other That Feels; and A Padlock Goes for a Walk at Night.[4]

Klee was sensitive to the variety of landscapes he experienced in his travels; they stimulated him and affected his art. His landscapes are far from being representational.

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[1] Klee, Paul Klee, pp. 93-149. [2] Ibid., p. 101.

[3] Ibid., p. 107. [4] Ibid., p. 117.

He was highly proficient in extracting the essences of landscapes and portraying them in a number of ways. Some of the titles he used were: Pious Northern Landscape,[1] Deep in the Forest, and Landscape with Yellow Birds.[2] Brightly colored horizontal stripes of varying width composed most of the picture City on a Lagoon. Possibly a reflection on his trip to Venice?[3] Ravaged Land anticipated the painter Burri; it was executed on cotton, damask and silk on cardboard in water color, pastel and oil.[4]

Expressions on people's faces intrigued Klee. Through his lucid observations, his satire became humorous and ironical. A sampling of his titles are Not On Your Life!, And Suppose It Does Come?, Silly and Yet Kingly, and Physiognomic Crystallization.[5]

In Klee's travels he encountered a variety of architectural forms which never ceased to delight him. A few of the titles he gave to his creations were: Movement of Gothic Halls, Fortified Port City, Secular Buildings with Celestial Relations,[6,7] Dream City,[8] City Picture with Red and Green

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[1] Paul Klee, The Inward Vision: Watercolors, Drawings, Writings, trans. from the German by Norbert Guterman (New York: Harry N. Abrams, Inc., 1958.), pp. 21, 44, (hereafter cited as Klee, Inward Vision).

[2] Grohmann, Paul Klee, pp. 148, 100.

[3] Klee, Inward Vision, pp. 28, 60.

[4] Grohmann, Paul Klee, p. 132. [5] Klee, Paul Klee, p. 137.

[6] Klee, Inward Vision, pp. 18, 36.

[7] Klee, Paul Klee, p. 140.

[8] Grohmann, Paul Klee, p. 88.

Accents,[1] and Small Room in Venice.[2]

Only fifty of Klee's works fall in the category of War and Catastrophe. Among them are Affected Place, Man and Animal Dying Together, and Clouds Over Bor, a 1928 watercolor.[3] Bor is an abandoned, linear city which cannot be found on any map. A black sun looks down on it and ominous red clouds are approaching. Is Bor doomed?[4] During World War I Klee's recognition came; prior to World War II he was forcibly exiled from the country that had nurtured his talent. The actions of the Nazis distressed him and he painted his deep despair into a few works. Notable is Conflagration (1939): a terrifying spectacle of burning cities.[5]

Angels in Klee's Art

Angels are a category that Felix Klee did not include; however, he did write of them.[6] There are known to be about fifty works with angelic subjects by Paul Klee. Differences between men and angels are not too great in Klee's art. He made: Angel Becoming, Angel as Yet Untrained in Walking, Unfinished Angel, Angel Still Groping, Forgetful Angel, Doubting Angel, Poor Angel, Unangel, How Like an Angel, and others.[7,8]

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[1] Grohmann, Paul Klee, p. 90. [2] Ibid., p. 128.

[3] Klee, Paul Klee, p. 141.

[4] Klee, Inward Vision, pp. 24, 52.

[5] Klee, Paul Klee, p. 142. [6] Ibid., p. 198.

[7] Ibid., p. 199.

[8] San Lazzaro, Klee, pp. 200-201.

Grohmann's Division of Klee's Art

Grohmann divided Klee's art into three groups with the understanding that overlapping would be unavoidable.

In the art found in the first group are events that naturally occur in life and nature.

The second group are works that are highly imaginative and somewhat symbolic in content.

The art forms in the last group are deepest in symbolic import and transcend simple interpretation. Their meanings are infinite.[1,2] "In matters pertaining to nature and human nature, the mind and the unfathomable depths of psychic life, he was without doubt the most knowing of all painters."[3]

Paul Klee's Writings

Starting in 1911, Klee had periodically contributed articles to a Swiss publication, Die Alpen, under the heading "Literatur und Kunst des Auslandes" (Literature and Art from Abroad). He wrote about artists, art movements, art, theater, opera and musical events in Munich.[4]

Robert Delaunay asked Paul Klee to translate into German his French essay on light for Der Sturm in Berlin

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[1] Grohmann, Paul Klee, p. 26.

[2] Eberhard Roters, Painters of the Bauhaus, trans. from the German by Anna Rose Cooper (New York: Praeger Publishers, Inc., 1969), p. 95, (hereafter cited as Roters, Painters of the Bauhaus).

[3] Grohmann, Paul Klee, p. 27.

[4] Klee, Nature of Nature, p. 432.

It appeared as Uber das Licht in January, 1913.[1]

In 1918, while still in service, Klee wrote his "Creative Credo"; it was not published until after the war in 1920 by Reiss in Berlin in Schopferische Konfession.[1] Had its circulation been wider, it would have caused a sensation; nevertheless, it was influential.[2] In it he expressed clearly, and systematically, the foundations of his dynamic conception of form. Klee's "Creative Credo" is found in the Appendix.

Stuttgart Academy

When a vacancy in the faculty occurred at the Academy of Fine Arts in Stuttgart, Oskar Schlemmer, as Chairman of the Student Committee, requested that Paul Klee be appointed. A violent controversy ensued.[3] Although the students supported Klee by issuing pamphlets and threatening to strike, it was to no avail. The faculty charged that Klee was a dreamy and ethereal artist. In their estimation this automatically made him unfit for teaching. The formal rejection by the Director of the Academy stated: "Mr. Klee's work as a whole reveals a playful character, in any case not the powerful impetus towards structure and composition that the new movement rightly demands."[4]

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[1] Klee, Nature of Nature, p. 433.

[2] Grohmann, Paul Klee, p. 21.

[3] Klee, Paul Klee, pp. 155-167.

[4] Klee, Thinking Eye, p. 27.

Klee wrote in a letter to Oskar Schlemmer on July 2, 1919, when his application was still pending at the Stuttgart Academy:

> . . . I should like to make it clear at the very start that my willingness (to consider the position) springs from the realization that in the long run I shall not, with a clear conscience, be able to avoid taking a profitable teaching position. The essential, it seems to me, is that you insist on the necessity of appointing an artist whose art is alive and sufficiently in keeping with the spirit of the times to serve as a guide to youth.[1]

Bauhaus Appointment

In the Fall of 1920, the masters of the Bauhaus, Gropius, Feininger, Englemann, Marcks, Muche, Itten and Klemm, invited him by telegram to join them as a Bauhaus master. His overwhelming student support at Stuttgart was equalled at the Bauhaus. Assuring Klee of full freedom within the framework of the Bauhaus plans, Walter Gropius, the director, wrote to him:

> The students are overjoyed at the idea that you might come to us. All of us are expecting you affectionately. We are looking forward to a quick Yes. I have been waiting a whole year for the moment when I could send out this call. Perhaps it would be best if you should come to see us at once, so that we can talk everything over on the spot. It would be splendid if you should decide to come. Then we shall be able to develop the strong atmosphere we need, more quickly than we had thought.[1]

Government approval of his contract with the Bauhaus was received by Klee towards the end of December. He officially started working at the Bauhaus in Weimar, Germany, at the beginning of 1921.[1]

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[1] Klee, Thinking Eye, p. 29.

Klee divided his time between Munich and Weimar, spending two weeks in one place and two weeks in the other, until suitable housing was found to accommodate his family. His residence in Munich was finally terminated in the Fall of 1921.[1]

Schwabing

From the Schwabing milieu, Paul Klee emerged towards international significance.

In 1930 Wassily Kandinsky reflected about Munich, and Schwabing in particular:

> Today - after so many years - the intellectual atmosphere in Munich - so beautiful, and despite everything so dear - has fundamentally changed. Schwabing, then so noisy and turbulent, has become silent - not a single sound can be heard from there. It is a pity for beautiful Munich, and a still greater pity for the somewhat strange, rather eccentric and self-confident Schwabing, in whose streets a person - whether man or woman (a "Weibsbuild") - without palette, or without canvas, or without at least a portfolio, immediately attracted attention. Just like a "Stranger" in a village. Everybody painted - or wrote poetry, or composed music, or danced. In every house there were at least two studios, and even if there was not always a great deal of painting done, a great deal of discussion, disputation, philosophizing, and drinking went on (this last being more dependent on the purse than on moral outlook).
>
> "What is Schwabing?" a Berliner once asked in Munich.
>
> "It is a northern district of the town," said a citizen of Munich.
>
> "Certainly not," said another, "it is a spiritual condition."
>
> This was nearer to the truth.

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[1] Klee, Paul Klee, p. 53.

> Schwabing was a spiritual island in the great world, in Germany, but chiefly in Munich itself.[1]

Summary

Art Background (1898 - 1902)

In Munich Klee attended Knirr's private art school in preparation for the Munich Art Academy where he spent a year as a student of Franz von Stuck. Most of his time was spent in drawing and painting in black and white, figure studies. In addition, he studied anatomy and art history, practiced modeling and learned basic etching techniques.

Klee was interested in the fanciful and weird drawings in the *avant garde* periodical, *Simplicissimus*; line intrigued him. He had strong reservations about the excessive emphasis placed on figure studies. Color was an obstacle for Klee, and Professor Stuck did not offer to help him with it.

Klee spent seven months in Italy (1901 - 1902) where he was impressed either favorably or unfavorably with Italian art. He recognized that the art he saw was out of step with his own generation.

Artistic Development (1902 - 1906)

Klee returned to his father's home in Switzerland. He was determined that his art was to become uniquely his own. If he patiently and tirelessly worked, then success was inevitable.

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[1] Roethel, *Modern German Painting*, p. 78.

Klee made fifteen etchings and 26 sous-verres during this period. Color control was beyond him. He studied anatomy through cadavers. Although he copied nature, Klee attempted to make visible the essence of what he was copying instead of the physical appearance.

He had an opportunity to study some Beardsley, Blake and Goya prints. In a short trip to Paris (1905) Klee saw French art, but nothing beyond Impressionism. In Switzerland Klee saw works by Rodin, Monet, Degas and Renoir. In Germany he saw art by German artists.

Klee married and moved to Munich.

Munich Period (1906 - 1921)

Klee, his wife, Lily, and their son, Felix, were a close family unit. They lived in a small apartment in Schwabing, the Bohemian section of Munich. Lily at the piano and Paul with his violin enjoyed playing classical music together in the evening for themselves or for their friends. Lily Klee supported the family by giving piano lessons.

Paul Klee sought outlets for his art for financial reasons and to gain recognition. Success did not come easily nor immediately. Fourteen years passed before Klee succeeded in having twenty-six drawings and ten lithographs published. He did manage to exhibit, but with small monetary gain.

It was not until World War I that Klee was able to see a future for himself in art. Munich attracted a number of avant garde exhibits. Klee became familiar with contemporary art movements as Cubism, Fauvism, Futurism and Expressionism.

He joined some of the artistic groups in Munich, but the Blaue Reiter (Blue Rider) was the most important for his development because of the personal contacts he made. Blue Rider members Wassily Kandinsky, Franz Marc and August Macke became his closest friends. Klee revisited Paris (1912); this time he saw current French art, and personally visited with Delaunay.

In his arduous search to become a recognized artist, Klee developed his theories concerning the artistic process and the art product. Through will and discipline, he achieved his goals. Klee was trained in naturalism to observe nature and copy it, but he realized that movement, or change, was inherent in creation. This caused him to ponder over the creative act. He reasoned that dynamic artistic processes and dynamic art forms imitated creation; therefore, living dynamic art was like creation in that it was never completed. An artist, as a creator, initiated an image, or idea, and directed his energy towards an art form. The strength and clarity of his image determined whether an art form became a composite of his experiences, insights, knowledge and growth. A viewer of his art had an inimitably perceived set of factors which enabled him to participate in the act of creation. This was in opposition to naturalism: the art that imitated nature. Klee believed that this formal movement was the essential thing in a work of art, and he called it genesis. He saw that as a picture developed on a picture plane, genesis was occurring. His diaries contained early attempts to clarify the role of genesis in its application to the artistic process and the art form.

Genesis (movement, or motion) became the foundation of Klee's teachings.

Klee wanted to find out how the formative powers of the unconscious created formal structures appropriate to artistic content. He diligently analyzed child art because children were closer to creation and not corrupted by adult standards. Klee's most valued possession was his linear control. He observed that "a work of art goes beyond naturalism the instant line enters as an independent pictorial element, as in Van Gogh's drawings and paintings and in Ensor's graphics."[1]

Klee studied Van Gogh, Goya, Rodin, Beardsley and Toulouse-Lautrec; Van Gogh, in particular, impressed him. Through sous-verres Klee worked with tonalities which led to experiments with a mathematically correct tonal scale to study light and dark values. By the time he became a Bauhaus master, he used two tonal scales. Klee had great respect for Paul Cezanne. He labored long to conquer color through experiments, limited palettes and methods of application. Klee worked to overcome another obstacle - combining linear effects with color. He attempted to render light as color movement and unfolding energy. As he experimented, his awareness grew of the actions, or movements, that occur on a picture plane when he contrasted movements and statics in tonal values. In his frustration, he cried out, " . . . what makes a good individual work?"[2]

In 1914 Klee journeyed to Tunisia, and spontaneously experienced color as an inherent element of nature. This visual experience and inner revelation were so overwhelming that from that time forth, Klee and color became one. Klee was at last a painter.

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[1] Klee, Diaries, p. 232. [2] Ibid., p. 239

World War I began, and Klee was called for military service. During this period, he drew and painted at every snatched opportunity. Success came and with it financial security.

Klee had to be true to himself - his art always absolutely authentic. As a student, he was to an extent under the influence of Hodler. Klee familiarized himself with the work of Rodin, Goya, Beardsley, Blake, Ensor, Toulouse-Lautrec and Van Gogh. He had a deep respect for Paul Cezanne's art. Delaunay, the Cubists and the Futurists influenced him, but only because they came close to his own thoughts about the artistic process and the art form. Klee was slow to assimilate any influences, and it was difficult to recognize a source because his art was inimitably his own.

Categories of his art are Theater and Music, Animals, Humor and Philosophy, Landscape, Physiognomy, Architecture, Angels, War and Catastrophe. Some of his art concerns things that commonly happen in life and nature. Others he did are very imaginative and somewhat symbolic. The third group of art forms are the deepest in symbolic meanings, and transcend simple interpretations. Klee's style was so individual that it was difficult to classify all his art in any one group. Most of his art was small in size and revealed a subjective world. "Creative Credo" written by Klee while he was still in uniform expressed his dynamic conception of form.

Although the students at the Stuttgart Fine Arts Academy wanted him to become a faculty member, the administration rejected his application. The Bauhaus faculty members invited Klee to join them in 1920.

It was in Schwabing that Klee grew into the Paul Klee whom the world has accepted as one of the greatest artists of this century.

CHAPTER 3

PAUL KLEE AS THE TEACHER

Klee's Views on Education

Education, said Klee,

> is a difficult chapter. The most difficult. The education of the artist above all. Even if one supposes it to be continuous, even if one supposes that there might be a certain number of real educators, many remain within the realm of the visible, because it is enough for them. Few get to the bottom and begin to create. Most stick rigidly to theories because they are afraid of life, because they dread uncertainty.[1]

Klee viewed education as a difficult undertaking; nevertheless, he was eager to share with others what he believed and what he had discovered. His desire was to reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms.[1]

If he were to allow students the right to free expression, then, he, himself, had to have the same freedom in his teaching methods. Klee was adamant on this point: his mind's eye and his teaching philosophy had to be kept flexible and remain absolutely free. This accounts for the corrections and additions he made in his lessons over a period of years.[2]

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[1] Klee, Thinking Eye, p. 33.

[2] Ibid., p. 35.

"In collected form, they constitute a penetrating and fundamental contribution to twentieth century art theory."[1]

Influences on Klee's Teaching

Every member of the Bauhaus faculty had gained recognition in his particular sphere. Johannes Itten was the only Bauhaus master with a teaching background. He had previously taught at the elementary and high school levels. His pedagogy was imbued with the liberal child education philosophies of Rousseau, Pestalozzi, Froebel and Montessori.[2]

The aim of the Bauhaus was to awaken and release the latent creative powers of the students through free expression. This was a revolutionary, pedagogical philosophy in the early years of this century. The faculty responded to the Bauhaus goal in individual ways; nevertheless, the masters were in accord with its basic tenets.

It is natural to assume that a mutual exchange of ideas occurred among the Bauhaus faculty. The atmosphere at the Bauhaus undoubtedly contributed to the evolution of Klee's ideas, and aided in the formation of some of his theories; however, Klee's individual experiences and theoretical philosophies were nurtured before he came to the Bauhaus. They formed the basis for his pedagogy.[3]

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[1] Roters, Painters of the Bauhaus, p. 94.

[2] Johannes Itten, Design and Form: The Basic Course at the Bauhaus, trans. from the German by John Maass (New York: Reinhold Publishing Corp., 1964), p. 8, (hereafter cited as Itten, Design and Form).

[3] San Lazzaro, Klee, p. 118.

The Bauhaus (1919 - 1933)

At Weimar (1919 - 1925)

The Bauhaus opened in Weimar in 1919, and closed in Weimar in 1925. Weimar was small, extremely provincial in outlook, and deeply rooted in the past. It had been a center of Classic German culture.

The German poets Goethe, Schiller, Herder and Wieland had lived there, as well as Liszt and Nietzsche.[1,2]

The Bauhaus and all it stood for were extremely disturbing to the ultra-conservativism that permeated Weimar. There were also personal interests at stake. Established family manufacturers and crafters turned out the sentimental and popular national items of traditionally poor design. Artists of the region persistently ignored the idea of a new age.[3]

Artistic conservativism and cultural provincialism forced the closing of the Bauhaus in Weimar in 1925.

At Dessau (1925 - 1932)

The Bauhaus moved to Dessau in 1925; political pressures closed it in 1932. Dessau, larger than Weimar and somewhat industrialized, took over the support of the Bauhaus.

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[1] Marcel Franciscono, Walter Gropius and the Creation of the Bauhaus in Weimar: The Ideals and Artistic Theories of its Fouding Years (Urbana: University of Illinois Press, 1971), p. 130, (hereafter cited as Franciscono, Creation of the Bauhaus).

[2] Walter Gropius, gen. ed., Bauhaus: 1919 - 1928 (Boston: Charles T. Branford Company, 1959), p. 12, (hereafter cited as Gropius, Bauhaus).

[3] Roters, Painters of the Bauhaus, p. 16.

Provisional quarters were used until buildings and staff houses were erected. Classes began in the newly designed and built Bauhaus in October of 1926.

At Steglitz (1932 - 1933)

Mies van der Rohe, who was the director of the Bauhaus when it was closed in Dessau, continued the Bauhaus as a private institution in Steglitz (a suburb of Berlin). The Nazis ordered it closed in 1933.[1]

"Staatliches Bauhaus": a State School of Building

The Bauhaus remains the justly most famous experiment in art education of the modern era."[2]

A literal translation of the term, Bauhaus, into English is difficult to make. In German the noun, bau, means structure or building in the sense of construction, and the noun, haus, means house. A close translation of Bauhaus would be structure house, or construction house.[3]

The Bauhaus was an amalgamation of the School of Arts and Crafts and the School of Fine Arts in Weimar, Germany. It was a state school; the official title was "Staatliches Bauhaus": a State School of Building.

Purpose of the Bauhaus

Walter Gropius, its founder and director, wanted to eliminate the barriers between the arts in art education.

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[1] Roters, Painters of the Bauhaus, p. 16.

[2] Franciscono, Creation of the Bauhaus, p. 3.

[3] Klee, Paul Klee, p. 167.

The Bauhaus attempted to foster creativity, analysis and appreciation of art, craftsmanship and technology in order to develop artists, architects, craftsmen and industrial designers.

Gropius's concept of art education was sociological. His writings were replete with ideas associated with the words: integration, interrelation, combination, coordination, community and collaboration.

Vorklehre; Vorkurs

Soon after its inception in 1919, it became apparent that greater emphasis on theory was needed before a satisfactory level of student achievement could be realized. Therefore, all incoming students had a semester of preliminary instruction on the theory of form in combination with experimentation in a variety of materials. This six-month course was called *Vorklehre*, or *Vorkurs*.

A literal translation of *vor* means before, in front of, preceding or preliminary. *Lehre* in the Bauhaus sense meant more than formal instruction; it involved apprenticeship.

The German *vorkurs*, translated into English, means preliminary course.

Werklehre

Upon successful completion of the *Vorklehre*, students spent three years of study primarily in *Werklehre* and *Formlehre*. *Werklehre* was craft instruction and actual shop experience in selected areas. Explorations were made in glass, clay, wood, stone, metal, textiles and color. Instruction was available in architecture, sculpture, carpentry, furniture, pottery, weaving, wall painting (including wall paper), stained glass, photography, typography (including printing, layout and posters), advertising, graphic arts, display design and stage workshops.

Formlehre

Formlehre courses were devoted to the study of pictorial form and theory. They were taught by Paul Klee and Wassily Kandinsky. Drawing and painting were done in the *Vorklehre*, or *Vorkurs*, the *Formlehre* courses; the Wall Painting Workshop; and the Stage Workshop. In *Werklehre* students would concentrate in one area of instruction. All students were required to take *Formlehre*.

Degrees Earned

Upon satisfactory completion of *Vorklehre*, *Werklehre* and *Formlehre*, students earned a Journeyman's Diploma.

More advanced work, *Baulehre* (structural instruction), was available leading to a Master Builder's Diploma.

Students had a choice of taking more than one craft, experimenting in the Bauhaus Design Studio, or working on actual building sites and architectural training in the Bauhaus Research Department.[1]

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[1] Gropius, *Bauhaus*, pp. 20-29.

Instructor Titles

The instructors were called masters; this was reminscent of medieval craft guilds and masonic lodges.

In 1926, when the Bauhaus was located in Dessau, it was granted university status and the masters became professors.[1]

Students

The students were considered apprentices. In the early years of the Bauhaus, most of the students were German. Some came from Austria and the Balkan countries. As its fame grew, the Bauhaus attracted students from many countries.

The students came from all socio-economic levels. Most of them were men. The ages of the students varied from the early teens into the forties. The majority of the students were in their early twenties.[2]

Gropius's Ultimate Goal

As an idea, the Bauhaus was intimately bound up with Gropius who was an architect. It was natural for him to envision the ultimate goal of the Bauhaus in terms of a new architecture. Through the influence of the Bauhaus graduates, over a period of time buildings would become collective works of art.

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[1] Roters, Painters of the Bauhaus, p. 16.

[2] Gropius, Bauhaus, p. 18.

Any distinctions between the decorative and structural arts would dissolve.

> Human achievement depends on the proper coordination of all the creative faculties. It is not enough to school one or another of them separately: they must all be thoroughly trained at the same time. The character and scope of the Bauhaus teachings derive from the realization of this.[1]

This statement expressed the view of Walter Gropius in his "Theory and Organization of the Bauhaus."

Restraints on Bauhaus

However, Gropius's projected visionary architectural goals never completely reached fruition. Out of necessity and practicality, the Bauhaus began training students to design things for every day use, but manufacturers and the public had to become aware of good design, too. It was many years before quality design became available on the market and was sought by the populace.

In addition, the Bauhaus was beset with internal problems from the start. An extremely limited budget curtailed Bauhaus expansions. Political pressures were brought to bear upon the school from the very beginning and eventually forced it to close.[2]

Architects at the Bauhaus

That, in part, explains why there were only four architects connected with the Bauhaus, a state school of building.

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[1] Gropius, Bauhaus, p. 23.

[2] Franciscono, Creation of the Bauhaus, pp. 135-136.

Three of the architects were directors of the Bauhaus: Walter Gropius (1919-1928); Hannes Meyer (1928-1930); and Mies van der Rohe (1930-1933). Adolf Meyer was Gropius' architectural partner; he was connected with the Bauhaus in its early years.[1]

Role of Artists at the Bauhaus

The Bauhaus was craft oriented, but Gropius gave priority to the visionary powers of an artist's imagination and ideas over and above material and technical considerations. He recognized that the dominant and pioneering impetus in preparing the way for a new age was coming from avant garde painters and sculptors. The Bauhaus was dedicated to ushering in this new age by furthering the deepest creative urges of the time.

There had to be room in the curriculum, and all that was involved in the Bauhaus spirit, for fine artists as teachers. The atmosphere had to permit the fecundating powers of free creation on the part of the students to grow uninhibited. If the students were to have more than technical knowledge and shop experiences, then the theory courses had to provide modern artistic theory and pedagogy.

Theory Courses

There were three theory courses Vorkurs, Klee's and Kandinsky's.

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[1] Roters, Painters of the Bauhaus, p. 15.

Vorkurs

Vorkurs, the preliminary course, was first taught by Johannes Itten with Georg Muche assisting. After Itten left the Bauhaus, Laszlo Moholy-Nagy and Josef Albers developed and transformed the course.

Klee and Kandinsky

Paul Klee and Wassily Kandinsky were individually responsible for their advanced theory courses. Through these theory courses, fine arts became relevant to the Bauhaus goals in a different way than in a traditional academy.

> It was not merely that one of the purposes of the theory courses was to develop an understanding of formal and expressive fundamentals which could do service equally for the fine or the applied arts; but more, that the teachings of Klee and Kandinsky, and part of Itten's course, were not preparation for shopwork but ends in themselves, concerned with, and strictly applicable to picture making alone.[1]

Conservative and Modern Pedagogy

When the School of Arts and Crafts and the School of Fine Arts consolidated to form the Bauhaus, four of the Bauhaus masters came from the conservative academic faculty of the School of Fine Arts. Irreconcilable conflicts were inevitable between conservative and modern pedagogy despite earnest attempts to reconcile differences.

Masters

The Bauhaus was allotted eight master faculty positions at Weimar. Klee was invited to join the Bauhaus faculty by its members: Walter Gropius, Lyonel Feininger, Gerhard Marcks, Georg Muche, Johannes Itten, Walter Klemm and Richard Engelmann.[1]

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[1] Franciscono, Creation of the Bauhaus, p. 171.

At the end of 1920, Klemm and Engelmann left the Bauhaus faculty; they were the last of the conservative pedagogues.[2] Their vacancies were filled by Oskar Schlemmer and Paul Klee. They started at the Bauhaus about the same time.

Following them came Lothar Schreyer, Wassily Kandinsky and Laszlo Moholy-Nagy. Faculty attrition accounts for the total number exceeding eight.[3]

"Young Masters"

As the Bauhaus idea developed, more people were employed. Some of the "young masters" were Bauhaus graduates such as Herbert Bayer - printing; Marcel Breuer - carpentry; Gunta Stolzl - weaving; Joost Schmidt - sculpture; and Hinnerk Scheper - mural painting.[4] Josef Albers was a student at the Bauhaus. He became a "young master," attained professorship, and stayed with the Bauhaus until it closed.[5]

Klee at the Bauhaus (1921 - 1930)

When Klee started teaching at the Bauhaus, he began the most successful period of his life. He was a happy man content with his work. He had a large studio on the third floor at the Bauhaus. In less than two weeks, he was fairly settled and began painting.[1]

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[1] Text, p. 84.

[2] Franciscono, Creation of the Bauhaus, p. 162.

[3] Roters, Painters of the Bauhaus, p. 15.

[4] Ibid., p. 185. [5] Ibid., p. 188.

He entered the Bauhaus in the beginning of January, 1921, and his period of orientation ended in the Spring.

Assignments

He was assigned a small class of four students in the bookbindery. He commented, "Perhaps in time I can put a little life into it. Up to now the work has been good and solid, but I have seen no trace of a new spirit."[2]

His first lecture series at the Bauhaus started on May 13 and attracted forty-five students; thirty were accepted.

Klee had a seven or eight-hour weekly schedule. His theory lectures lasted two hours. Problems assigned to students during the theory lectures were explored in a form workshop. He held a class in creative painting. At first he had a glass painting class; later on he taught a weaving class.[2]

Lectures

As a Bauhaus master, Klee had to deliver lectures two hours in length. He knew that some of his students might be enthusiastic about what he had to say while others could possibly be critical. Nevertheless, he had to convey to them the essence and meaning of what was, at that time, unfamiliar and revolutionary concepts.

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[1] Klee, Paul Klee, p. 53.

[2] Klee, Thinking Eye, p. 32.

Preparation for the Lectures

Before he could translate his ideas into simple, consistent and easily understood language, Klee had to establish his teaching goals in his own mind. Klee was by nature a thoughtful, reflective man who had reached an intellectual assessment of his own creative experiences before he came to the Bauhaus.

Teaching aided Klee in forming a theoretical basis for his artistic philosophy, and continuous drawing and painting at the Bauhaus gave him a chance to experiment and test his creative theories.

Klee's art-pedagogy is permeated with the spirit of analysis and organization. "When Klee went to teach at the Bauhaus, he felt that it was his first duty to be absolutely clear about what he - unconsciously for the most part - did."[1]

Work Habits

During his first few years at the Bauhaus, Klee prepared his lectures in detailed notes with accompanying diagrams, drawings and paintings. In November, 1921, he wrote to his wife: "The lecture went well yesterday, I was prepared to the last word: in this way I don't have to be afraid of saying something that is in any way irresponsible."[2]

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[1] Haftmann, Mind and Work of Paul Klee, p. 83.

[2] Klee, Thinking Eye, p. 33.

Klee's tireless devotion to his art enabled him to produce a prodigious amount of work. He was steady in his work habits, but unhurried. Klee kept several canvases going at the same time. Each received from the master due attention with "feeling."[1]

Soon after joining the faculty, he wrote:

> Here in the studio I am working on a half dozen paintings, drawings, and thinking about my course, all at once, for everything must go together or it wouldn't work at all. It is this natural way of doing things that gives me strength. The life and bustle of Weimar do not exist for me. I work and never speak to a soul.[2]

Klee's Retiring Nature

Klee was not loquacious; often a "yes" or "no" would suffice. At faculty meetings his quietness made him stand out from the rest of the faculty. Georg Muche, a faculty member, observed:

> Later, in his studio or at home, he would sit down and write out a statement, often out of a feeling of discomfort over having taken no position, said nothing when he had had the chance. His ideas were shrewd and prudent, but they came to him later, or else he reserved his words for his teaching, which he prepared conscientiously, so much so that he often wrote out his lectures.[3]

He tried to avoid involvement in bitter controversies over principles of art education and related activities at the Bauhaus. He felt that opposing viewpoints were necessary and that good and bad worked together in the long run. Klee shied away from jealousies and arguments.

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[1] Klee, Diaries, p. 417.

[2] Klee, Thinking Eye, p. 32.

[3] Klee, Paul Klee, p. 186.

Klee's Image at the Bauhaus

To the Bauhaus community he became the authority on all moral questions. His reserved demeanor earned him the respected and hallowed title of "the Heavenly Father."[1]

Klee's son, Felix, who was a Bauhaus student, remembered that at the numerous Bauhaus festivities Klee would put in an appearance. "Being a non-dancer, he used to watch the revels with a faint grin, and in later times with a slight look of boredom, puffing away at his pipe. He would soon leave for home to go back to his work."[2]

Klee at the Dusseldorf Academy (1930 - 1933)

Application - Reason for Leaving the Bauhaus

Teaching at the Bauhaus became repetitious after a number of years, and Klee was finding it increasingly difficult to combine his creative work with his teaching assignments. Negotiations between Klee and the Dusseldorf Academy started in 1929, and in 1930 he became a professor at the Academy.

Assignments

No longer was he obligated to prepare for long lectures; he had a painting class and seminar in which he had complete freedom. His students were master students enabling him to build up a class with permanence beyond one semester.[1,2]

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[1] Klee, Paul Klee, p. 168. [2] Ibid., p. 54.

Klee did not have to vacate his spacious Bauhaus house in Dessau. He commuted every two weeks between Dessau and Dusseldorf, because finding a suitable apartment was impossible. Although he lived in a furnished room in Dusseldorf, having two large studies (one in each town) filled with works in progress was a decided advantage. He could view his paintings more objectively having a two-week interval between his studies.[3]

Atmosphere at Dusseldorf

The atmosphere of the Academy was favorable for Klee's creative work, and he found stimulation in the spirited environment of Dusseldorf.

Political Dismissal

On January 31, 1933, the Nazis came into power in Germany, and it was not long before Klee's career was in jeopardy.

Klee Leaves Germany

Political Harrassment

He was dismissed from the Academy without justification. The only reason given was that the original character

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[1] Klee, Paul Klee, p. 66.

[2] Klee, Thinking Eye, p. 40.

[3] Klee, Paul Klee, p. 68.

of the art school was to be restored. The Storm Troopers searched his Dessau residence, stole things and confiscated correspondence and important papers.

Klee fled to Switzerland for his own safety for a few weeks until the unexpected turn of events could be apprised. In the meantime, his wife managed to make the Storm Troopers return the papers they had taken.

Klee returned to Germany, and on the first of May the Klee's moved into Heinrichstrasse 63, a seven-room house in Dusseldorf. Klee kept close to his new home, living in his own world through drawing and painting where reality could not intrude.

His Art Declared "Degenerate"

Much of his art was confiscated; it was classified and exhibited by the Nazis as "degenerate," and all "degenerate" artists were forbidden to paint in Germany.

Moves to Bern, Switzerland (1933)

The most sensible thing to do was to leave Germany; just before Christmas of 1933 the Klee's left for Bern, Switzerland.[1,2,3]

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[1] Klee, Paul Klee, pp. 69-70.

[2] Klee, Thinking Eye, p. 40.

[3] Klee, Diaries, p. 417.

Summary

Klee viewed education as a difficult undertaking; nevertheless, he was eager to share with others what he believed and what he discovered. His desire was to reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms. If he were to allow students the right to free expression, then he, himself, had to have the same freedom in his teaching methods.

Klee was adamant on this point: his mind's eye and his teaching philosophy had to be kept flexible and remain absolutely free. The aim of the Bauhaus was to awaken and release the latent creative powers of the students through free expression. This was a revolutionary, pedagogical philosophy in the early years of this century.

The atmosphere at the Bauhaus undoubtedly contributed to the evolution of Klee's ideas, and aided in the formation of some of his theories; however, Klee's individual experiences and theoretical philosophies were nurtured before he came to the Bauhaus. They formed the basis for his pedagogy.

The Bauhaus was in existence about fourteen years. It opened at Weimar, Germany, in 1919, but the artistic conservatism and cultural provincialism of Weimar forced it to close in 1925. In the same year, the Bauhaus moved to Dessau, Germany, and political pressures closed it in 1932. Vain attempts to keep it open in Steglitz, Germany, were thwarted by the Nazis. This political party ordered the Bauhaus closed in 1933.

"The Bauhaus remains the justly most famous experiment in art education of the modern era."[1] It was a state school; the official title was "Staatliches Bauhaus": a State School of Building. Walter Gropius, its founder and director, wanted to eliminate the barriers between the arts in art education. The Bauhaus attempted to foster creativity, analysis and appreciation of art, craftsmanship and technology in order to develop artists, architects, craftsmen and industrial designers. Gropius' concept of art education was sociological. His writings were replete with ideas associated with the words: integration, interrelation, combination, coordination, community and collaboration.

All incoming Bauhaus students had a semester of preliminary instruction on the theory of form in combination with experimentation in a variety of materials. Upon successful completion of this introductory course, students spent three years of study in craft instruction and actual shop experience, plus the study of pictorial form and theory. Paul Klee and Wassily Kandinsky taught the courses in pictorial form and theory. At the end of the prescribed studies, a student earned a Journeyman's Diploma.

More advanced work was available leading to a Master Builder's Diploma. The students were considered apprentices, and the instructors were called masters. In 1926 the Bauhaus was granted university status and the masters became professors.

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[1] Franciscono, Creation of the Bauhaus, p. 3.

Gropius's ultimate goal for the Bauhaus was in terms of a new architecture, and a dissolution of any distinctions between the decorative and structural arts.

> Human achievement depends on the proper coordination of all the creative faculties. It is not enough to school one or another of them separately: they must all be thoroughly trained at the same time. The character and scope of the Bauhaus teachings derive from the realization of this.[1]

Gropius' projected visionary architectural goals never completely reached fruition. The Bauhaus had internal problems, an extremely limited budget, and political pressures from outside the school.

The Bauhaus was craft oriented, but Gropius gave priority to the visionary powers of an artist's imagination and ideas over and above material and technical considerations. He recognized that the dominant and pioneering impetus in preparing the way for a new age was coming from avant garde painters and sculptors. The Bauhaus was dedicated to ushering in this new age by furthering the deepest creative urges of the time.

There had to be room in the curriculum, and all that was involved in the Bauhaus spirit, for fine artists as teachers. The atmosphere had to permit the fecundating powers of free creation on the part of the students to grow uninhibited. If the students were to have more than technical knowledge and shop experiences, then the theory courses had to provide modern artistic theory and pedagogy. Klee's courses were not conceived as being preparation for shopwork, they were concerned with pictorial form and theory.

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[1] Gropius, Bauhaus, p. 23.

When Klee started teaching at the Bauhaus, he began the most successful period of his life. His theory courses lasted two hours; problems he assigned to students were later explored in a form workshop. At different times Klee was assigned classes in bookbinding, glass painting, weaving and creative painting. In his teaching, Klee had to convey to his students the essence and meaning of what was, at that time, unfamiliar and revolutionary concepts. Before he could translate his ideas into simple, consistent and easily understood language, Klee had to establish his teaching goals in his own mind.

Klee was by nature a thoughtful, reflective man who had reached an intellectual assessment of his own creative experiences before he came to the Bauhaus. Teaching aided Klee in forming a theoretical basis for his artistic philosophy, and continuous drawing and painting at the Bauhaus gave him a chance to experiment and test his creative theories. Klee's art pedagogy is permeated with the spirit of analysis and organization. Klee was of a retiring nature; he was highly respected by faculty and students.

After a number of years, teaching at the Bauhaus became repetitious and Klee was finding it increasingly difficult to combine his creative work with his teaching assignments. Klee became a professor at the Dusseldorf Academy in 1930. No longer was he obligated to prepare for long lectures; he had a painting class and seminar in which he had complete freedom. His students were master students enabling him to build up a class with permanence beyond one semester. The Nazis came into power in Germany on January 31, 1933, and it was not long before Klee's career was in jeopardy. He was dismissed from the Academy without justification. The only reason given was that the original character of the art school was to be restored. Much of his art was confiscated; it was declared "degenerate." All "degenerate" artists were forbidden to paint in Germany. He left Germany for Bern, Switzerland, towards the end of 1933.

CHAPTER 4

PAUL KLEE'S PHILOSOPHIES

Paul Klee read extensively and music filled his life. The research made in both his readings and musical preferences is presented before an overview of some of his philosophies.

Klee's Readings

Klee was a consistent reader and read a prolific amount of excellent world literature. Many comments in his diaries show his preferences for fine writings. He had little patience for readings of poor quality. In addition to German, Klee read in Greek and French. In classical Greek he read poetry, drama, tragedy and the Greek classics.[1,2] He considered Plato's Symposium very beautiful, and Aristophanes' Acharneans a most enjoyable play.[3] Klee mentioned Xenophon and Lucian in his diaries.[4] Throughout his life he read Greek literature, often at the end of a day.[5]

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[1] Haftmann, Mind and Work of Paul Klee, p. 23.

[2] San Lazzaro, Klee, p. 12.

[3] Klee, Diaries, pp. 154, 85.

[4] Ibid., pp. 154, 183.

[5] San Lazzaro, Klee, p. 154.

His stay in Rome re-kindled his interest in Roman history; to Klee the Forum was a piece of living history. He read Tacitus's History of the Caesars.[1] Among other Roman writings were Ovid's Metamorphoses and Plautus' Bramarbas which he felt was poor in comparison to Aristophanes's Acharneans.[2] Klee avidly read French classical literature. His inspiration to illustrate Voltaire's Candide came from reading it.[3] Other French writers he wrote of were Moliere, Rabelais, Baudelaire, Rousseau, Zola and Flaubert.[4,5,6]

Klee held a genuine admiration for Goethe whom he read and re-read. In Weimar he was brought closer to the man, because Goethe's home which was a historical site, stood not too far from where Klee lived.[7] In a letter to his wife in 1903, Klee was discussing the Journals of Hebbel and had this to say:

> Hebbel is altogether my writer, whom I do not only respect as I do a Goethe or Shakespeare, but genuinely love, the man above all. Of his works I can only say that my mind is not yet able to comprehend their full greatness; consequently they can only grow for me, perhaps beyond everything else in literature. I suppose I love the man chiefly because he is great and has also suffered injustice.[8,9]

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[1] Klee, Diaries, p. 95. [2] Ibid., pp. 168, 85.

[3] Ibid., p. 194. [4] Ibid., pp. 196, 219, 185.

[5] San Lazzaro, Klee, p. 30. [6] Klee, Diaries, pp. 385,140.

[7] Klee, Paul Klee, p. 53. [8] Ibid., p. 29.

[9] Klee, Diaries, p. 151.

Klee enjoyed Schiller's poems; the works of Novalis, which was the pen name of Frederick von Hardenberg; and Mommsen.[1,2,3] He personally knew Rilke who was known for his Studenbuch. In fact, Klee left a number of his works with Rilke to have the man study and appraise them. Rilke was familiar with Tunisia and could feel the influence of North Africa in Klee's water colors. He was favorably impressed with the abstractness of the art which reflected the reality of Tunisia.[4,5]

Klee preferred reading plays to seeing them. He was familiar with the works of Ibsen and had seen Hedda Gabler.[6] The chances are that he had probably read it first. In one place in his diary, Klee wrote that he read Swedish Experiences plus eleven one act plays by Strindberg, the Swedish dramatist, novelist and essayist.[1] Klee was overwhelmed with Tolstoy's Resurrection.[7,8] Being impressed with Tolstoy as a writer undoubtedly led Klee to his other works. Only one other work of Tolstoy, *Anna Karenina*, is mentioned in his diaries.[1] Gorky and Gogol, the Russian writers, were known to him.[2] While in military service, Klee read the *Brothers Karamazov* and a great many excellent short Chinese stories.[3]

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[1] Klee, Diaries, p. 150.

[2] Grohmann, Paul Klee, p. 34.

[3] Roters, Painters of the Bauhaus, p. 95.

[4] San Lazzaro, Klee, p. 93.

[5] Klee, Diaries, p. 317.

[6] Ibid., pp. 140, 148, 157, 168.

[7] Ibid., p. 37.

[8] San Lazzaro, Klee, p. 16.

He thought that Rudolph Steiner could have stated his intentions in a few short pages instead of filling a book.[4] In Blavatsky's Theosophical writings some of the ideas and purported sources were highly suspect; Klee sensed self-deception in many occult interpretations. He strongly felt that the power of suggestion was at the root of many of the extraordinary metaphysical claims made by Helena Blavatsky.[5] He knew the *Mahabarada* and Buddha's sermons.[6] He was familiar with the *Bible* and believed creation proceeded according to a Universal Plan.

Oscar Wilde's writings touched him; he mentioned *The Ballad of Reading Gaol*, *Man's Soul*, and *Socialism*.[7] Klee was not too favorably impressed with Lord Byron's poem, *Childe Harold's Pilgrimage*.[8] *Robinson Crusoe* was a good book, but it grew less inspired as the action developed in the story. Klee likened the book to his Army life in many parallel circumstances. The American writer, Edgar Allan Poe, was familiar to him.[10] He commented upon *The Portrait of Dorian*

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[1] Klee, *Diaries*, pp. 91, 146.

[2] Ibid., pp. 140, 151.

[3] Ibid., pp. 361, 372.

[4] Ibid., pp. 378, 387.

[5] Ibid., p. 378.

[6] Grohmann, *Paul Klee*, p. 34.

[7] Klee, *Diaries*, pp. 154, 161-162.

[8] Ibid., pp. 149,154.

[9] Ibid., pp. 404-406.

[10] Ibid., p. 219.

Gray in respect to book evaluation as being dependent upon his mood at any given moment. Yes, he liked it, but at another time it might have left him completely elated.[1] In his Diaries many readings were mentioned which lack popular appeal today; some were anthologies as Occasional Poems and Winter Tales.[2]

He learned greatly from art histories, but the two writings that influenced him in his work and thinking were Vincent Van Gogh's letters to his brother and Wassily Kandinsky's writings.[3] Van Gogh's art and the depth of the man's personality moved Klee. He learned from Van Gogh that line could be an independent pictorial element.[4] Kandinsky, of course, had a personal influence on Klee, but his writings so clearly stated the aims of the avant garde artists in such simple terms that Klee was moved to comment: "A phrase like 'the work of art becomes the subject' says it all."[5] He greatly admired Kandinsky's simple and intelligent style of writing. Concerning the Spiritual in Art written in 1912, won for Kandinsky a great admirer in Klee.[6]

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[1] Klee, Diaries, p. 187.

[2] Ibid., p. 154. [3] Ibid., pp. 219, 402.

[4] Text, p. 62.

[5] Klee, Diaries, p. 402.

[6] Wassily Kandinsky, Concerning the Spiritual in Art (New York: George Wittenborn, Inc., 1947), (hereafter cited as Kandinsky, Spiritual in Art).

In his private collection he included mathematical, botanical, biological and scientific books. This incomplete list of literature lends some insight into the breadth of Klee's fiction and non-fiction interests: histories, poetry, classics, tragedies, comedies, biographies, autobiographies, philosophies, religions, ethics, mathematics, art and the sciences. Reading plays gave Klee greater enjoyment than seeing them. He was not much of a movie-goer; the exception was comedy, especially Charlie Chaplin.[1]

Music in Klee's Life

Klee was part of a musical family and at an early age he started playing the violin professionally with a symphony orchestra.[2,3] When Casals was guest artist, Klee wrote:

> At the fifth symphony concert, Casals played, one of the most marvelous musicians who ever lived! The sound of his cello is of heart-rending melancholy. His execution unfathomable. At times going outward from the depths, at times going inward, into the depths. He closes his eyes when he plays, but his mouth growls softly in the midst of this peace.[4]

Klee's wife was a pianist and together they shared many happy hours playing selections from Bach, Mozart,

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[1] Klee, Paul Klee, p. 101.

[2] Text, p. 13.

[3] Text, p. 42.

[4] Klee, Diaries, p. 165.

Beethoven, Brahms, Handel and many other composers.[1,2,3] Music was an important part of Klee's life; time was set aside every day for him to play his violin.[4] His favorite composers were Bach and Mozart.[5]

During the war when on a furlough, Klee had this experience: "My awareness has again deepened by repeatedly playing Bach. Never yet have I experienced Bach with such intensity, never yet felt so at one with him. What concentration, what a solitary peak of achievement!"[6]

Klee and his wife craved music "like hungry wolves."[7] At every opportunity Klee managed to avail himself of musical offerings, such as chamber music, concerts, operas and musical dramas (as Parsifal).[8] "His diaries contain more about concerts and his other musical experiences than about anything else."[9] This is but an opera sampling taken from his Diaries: La Boheme, Tosca, La Traviata, Il Trovatore, Aida, Carmen, The Magic Flute, The Marriage of Figaro, Othello

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[1] Text, p. 41.

[2] Text, p. 15.

[3] Klee, Paul Klee, p. 33.

[4] Text, p. 13.

[5] Klee, Nature of Nature, p. 27.

[6] Klee, Diaries, p. 394. [7] Ibid., p. 217.

[8] Grohmann, Paul Klee, p. 34.

[9] Hartmann, Mind and Work of Paul Klee, p. 22.

and Rigoletto.[1] Many musical events he participated in or attended were duly recorded in his Diaries along with personal comments. He sought parallels between art and music, and taught rhythmic relationships between them.[2,3,4]

Klee's Philosophy of Art

On Klee's first trip to Rome when he was twenty-two years old, he wrote in his diary:

> I now have reached the point where I can look over the great art of antiquity and its Renaissance. But, for myself, I cannot find any artistic connection with our own times. And to want to create something outside of one's own age strikes me as suspect.[5]

Klee recognized the interrelation of works of art with the times in which they were conceived. He was an instrument and spokesman of the spirit of his own age. Consciously or unconsciously, he gave form to the nature and values of his time, which in their turn formed him.

Sir Herbert Read placed Paul Klee along with Pablo Picasso and Wassily Kandinsky for contributing more than any other artists to the development of modern art, and they cannot be assimilated into any particular phase of it. "Movements were founded on their discoveries and inventions, but they themselves remained individualists, centres of creative energy influencing movements and even giving birth to them, but not themselves remaining attached to any one school."[1]

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[1] Klee, Diaries, pp. 85, 86, 95, 142, 145, 157, 163, 193, 198, 269.

[2] Ibid., p. 177.

[3] Klee, Paul Klee, p. 95.

[4] Haftmann, Mind and Work of Paul Klee, p. 22.

[5] Klee, Diaries, p. 69.

The art of Klee's generation articulated a struggle between rationalism and intuition, the tangible and the symbolic, and their necessary and ultimate unity in this process. The emphasis on subjective attitudes and responses to experiences was a continuing search on the part of artists for visual equivalents expressive of their inner world and of their consciousness of the world they perceived around them. Parallel with their concern for visual equivalents was their interest in the aesthetic structure of their work. At times it was the symbolic meaning which dominated a work of art, at times the aesthetic, but most often it was a fusion of the two.

Klee sought the form-giving principle behind form, and to him form and content were unequivocally coordinated. Neither clear representation of external form nor the expression of an inner life or experience, however achieved, were in themselves sufficient to create art; rather each depended on the other. Klee's art represented what he knew and felt about reality rather than what he saw. In a work of art he would record those aspects and segments of his world which were meaningful to him, putting together separate conceptual elements to form the entire representation of an experience.

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[1] Read, Modern Painting, p. 147.

Klee's Philosophy of Intuition

Some artists construct and keep on constructing; they do accomplish a great deal without intuition, but not everything. They engage in exact research, analysis and logic; admittedly, in principle intuition can be dispensed with. However, "exact research winged by intuition surges powerfully forward."[1] Students learn to familiarize themselves with art history; to organize movements in art works through logical relationships; to arrive at cogent truths from causes to facts; and to digest all manner of things in the name of art. Perhaps, they have been taught to look down on formalism which is form without function. This helps, because as Klee said:

> When we look around us today, we see all sorts of exact forms; whether we like it or not, our eyes gobble squares, circles, and all manner of fabricated forms, wires on poles, triangles on poles, circles on levers, cylinders, balls, domes, cubes, more or less distinct or in elaborate relationships. The eye consumes these things and conveys them to some stomach that is tough or delicate. People who eat anything and everything do seem to have the advantage of their magnificent stomachs. They are admired by the uninitiated formalists. Against them the living form.[2]

On the other hand, an artist engaged in the creation of living forms has a presentiment of procreation: "As creation is related to the creator, so is the work of art related to the law inherent in it. The work grows in its own way, on the basis of common, universal rules, but it is not the rule, not universal a priori. The work is not law, it is above the law."[1] Documenting, explaining, justifying, constructing and organizing are good attributes in some respects, but they do not succeed in arriving at the whole - intuition remains indispensable.[2]

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[1] Klee, Thinking Eye, p. 69.

[2] Ibid., p. 60.

What is this mysterious, nebulous faculty called the intuition? It is interesting to note that the word, intuition, is often ignored in some books on psychology, and those are often by notable men in the field. Intuition - defined in a quite general manner - is a direct apprehension of truth, apart from the reasoning faculty or from any process of intellection. It is the emergence into the consciousness of some truth, or perception, never before sensed by the individual. Intuition appears directly and is immediately recognized as infallibly true arousing no questions; however, at times its infallibility can be doubted. Sudden solutions of apparently insoluble or abstruse problems are generally called intuitive.

Intuition is not always recognized. The Intuitionist Theory supported by Benedetto Croce and Henri Bergson, among others, is in conflict with Rationalism and Empiricism.[3] Rationalism holds that some knowledge is gained through pure reason. Empiricism is based on experiences, sense experiences and introspections of mental processes.

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[1] Klee, Thinking Eye, p. 59.

[2] Ibid., p. 70.

[3] William P. Montague, The Ways of Knowing (London: Allen and Unwin, 1925), p. 32, (hereafter cited as Montague, Ways of Knowing).

Beardsley

Beardsley presents two points of view: first, the Intuitionist:

> . . . We have a unique faculty of insight that is independent of both sense experience and the rational intellect. It delivers knowledge to us in nonconceptual form, as immediate conviction; there is no inference, or reasoning, so it cannot go wrong. The intuition is more like a feeling than anything else, but it carries with it the inescapable sense that it is trustworthy. In intuition we are in direct communion with the object; since our grasp of it is not mediated by symbolic devices, intuitive knowledge is ineffable, and conveyable, if at all, only by nonverbal aesthetic objects. By intuition we are able to grasp things "internally," that is, sympathetically, not just from the outside. Intuition gives us, not general knowledge or abstractions, but insight into the individual, in all his uniqueness. Intuition gives us the indivisible whole; not the town we try to reconstruct from a pile of snapshots of various streets and houses, but the town we get the sense of when we live in it. Intuition alone gives us the understanding of process, of the fluidity of real change, and the flow of our inner life.
>
> The artist, with his superior sensitivity, intuits something about the world or about the inner life of man; he creates an aesthetic object; and this object, when we contemplate it, puts us in a special state of mind in which we can share that intuition. Thus when we see Van Gogh's cornfields, we may feel as if we were ourselves inside the corn, full of life and surging power, striving to grow and ripen in the sun.[1]

Can intuitive knowledge be proven? Beardsley answers in the negative:

> To have an intuition is presumably to have an experience of some sort. To call an experience "knowledge," not merely "experience," is to say that something is known by means of the experience. In other words, when the experience is over, we must know

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[1] Monroe C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (New York: Harcourt, Brace and World, Inc., 1958), p. 388, (hereafter cited as Beardsley, Aesthetics).

> something more than that we have had the experience. Therefore, there is a distinction between the object known and the experience of knowing it. Therefore, the jump from having the experience to believing something about the object _is_ a jump, and involves an act of inference. This inference has to be justified, and by the rules of reasoning. Therefore there is no such thing as _self_-authenticating, or intrinsically justified, intuitive knowledge.[1]

Croce and Bergson

In defense, Croce's view was that intuition had nothing to do with rational or empirical knowledge. It was expressive knowledge.[2]

Bergson regarded intuition as an "instinct that had become disinterested, self-conscious, capable of reflecting upon its object and of enlarging it indefinitely."[3] His point of view was an attempt to grasp the essence of reality by immediate insight: "a kind of intellectual sympathy by which one places oneself within an object in order to coincide with what is unique in it."[4]

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[1] Beardsley, _Aesthetics_, pp. 390-391.

[2] Harold W. Carr, _The Philosophy of Benedetto Croce_ (New York: Macmillan Publishers, 1917), chaps. 3, 4, (hereafter cited as Carr, _Philosophy of Benedetto Croce_).

[3] Henri Bergson, _Creative Evolution_, trans. from the French by Arthur Mitchell (New York: Holt & Co., 1911), p. 178, (hereafter cited as Bergson, _Creative Evolution_).

[4] Henri Bergson, _An Introduction to Metaphysics_ (New York: G. P. Putnam's Sons, 1912), pp. 4-28, (hereafter cited as Bergson, _Introduction to Metaphysics_).

Jung

Anyone who has experienced intuition cannot satisfactorily convey to others the experience. The person knows that he has known and not merely felt, and often that knowledge remains an abiding possession which no criticism can touch. This immediate "information," without an objective interposed intermediary, appears to be an illumined perception and an intuitive apprehension of knowledge.

This mental process of which we are from time to time dimly aware was explained by Jung in these words: "Intuition is more like a sense-perception, which is also an irrational event in so far as it depends essentially upon objective stimuli, which owe their existence to physical and not to mental causes."[1]

Jung selected four types of human behavior, but not dogmatically; he considered them four viewpoints among many others. He found them helpful:

Sensation	(i.e. sense perception) tells you that something exists;
Thinking	tells you what it is;
Feeling	tells you whether it is agreeable or not; and
Intuition	tells you whence it comes and where it is going.[1]

Langer

Langer, a contemporary philosopher, compiled a comprehensive theory of art in which she concluded that:

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[1] Carl G. Jung, *Man and His Symbols* (Garden City: Doubleday & Company Inc., 1972), p. 51, (hereafter cited as Jung, *Man and His Symbols*).

> Intuition is, I think, the fundamental intellectual activity, which produces logical or semantical understanding. It comprises all acts of insight or recognition of formal properties, of relations, of significance, and of abstraction and exemplification. It is more primitive than belief, which is true or false. Intuition is not true or false, but simply present.[1]

Becoming Intuitive

Intuition can neither be learned nor improved by exercise or discipline; it depends on a certain natural freedom, the imaginative faculties, and on the natural strength of the intellect. There is no way to improve it, it demands only to be listened to. However, an artist can prepare himself for it by being receptive. Maritain believed that creative intuition was the primary power of authentic artistic expression.[2]

No explanation of intuition and its attendant phenomenon has completely satisfied everyone; however, it is a legitimate thinking process and should be recognized and encouraged by art teachers.[3]

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[1] Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), p. 66, (hereafter cited as Langer, Problems of Art).

[2] Jacques Maritain, Creative Intuition in Art and Poetry (New York: The World Publishing Company, 1954), p. 163, (hereafter cited as Maritain, Creative Intuition).

[3] Irving Kaufman, Art and Education in Contemporary Culture (New York: Macmillan Company, 1966), p. 245, (hereafter cited as Kaufman, Art and Education).

Klee's Philosophy of Symbolism

In July of 1905 when Klee was young and struggling with creative expression, he wrote:

> Things are not quite so simple with "pure" art as is dogmatically claimed. In the final analysis, a drawing simply is no longer a drawing, no matter how self-sufficient its execution may be. It is a symbol, and the more profoundly the imaginary lines of projection meet higher dimensions, the better.[1]

He added Oscar Wilde's statement:

> All art is at once surface and symbol.[1]

This is Klee's longest expository statement concerning symbolism:

> The relation of art to creation is symbolic. Art is an example, just as the earthly is an example of the cosmic. The liberation of the elements, their arrangement in subsidiary groups, simultaneous destruction and construction towards the whole, pictorial polyphony, the creation of rest through the equipoise of motion: all these are lofty aspects of the question of form, crucial to formal wisdom; but they are not yet art in the highest sphere. A final secret stands behind all our shifting views, and the light of intellect gutters and goes out. We can still speak rationally about the salutory effects of art. We can say that imagination, borne on the wings of instinctual stimuli, conjures up states of being that are somehow more encouraging and more inspiring than those we know on earth or in our conscious dreams.
>
> That symbols console the mind, by showing it that there is something more than the earthly and its possible intensifications. That ethical gravity coexists with impish tittering at doctors and priests.
>
> For, in the long run, even intensified reality is of no avail. Art plays in the dark with ultimate things and yet it reaches them.[2]

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[1] Klee, Diaries, p. 183.

[2] Klee, Thinking Eye, pp. 79-80

This passage appeared in Klee's 'Creative Credo', and "various notes added to Paul Klee's private copy indicate that he made use of the text, begun in 1918, in his early teaching at the Bauhaus."[1]

After years of research, Jung concluded that, "Whatever the unconscious may be, it is a natural phenomena producing symbols that prove to be meaningful."[2] He deplored the fact that research was scanty:

> In a period of human history when all available energy is spent in the investigation of nature, very little attention is paid to the essence of man, which is his psyche, although many researches are made into its conscious functions. But the really complex and unfamiliar part of the mind, from which symbols are produced, is still virtually unexplored.[2]

A symbol implies something more than its obvious and immediate meaning, and to express visible, living art by seeking the form-giving principle behind form results in symbolic creation. Klee had often been criticized for his 'childish' symbols, but in extracting the essence of a subject simplicity was imperative.[3] His personal art had often been equated with primitivism, but he said his work was just the opposite of true primitivism. It was the highest professional sensitivity; he reduced all his symbols to the strictest economy.[4]

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[1] Klee, Thinking Eye, p. 76.

[2] Jung, Man and His Symbols, p. 102.

[3] Klee, Thinking Eye, p. 95.

[4] Ibid., p. 451.

Langer differentiated between a symbol of art and an art symbol.

> The symbol in art is a metaphor, an image with overt or covert literal signification; the art symbol is the absolute image - the image of what otherwise would be irrational, as it is literally ineffable: direct awareness, emotion, vitality, personal identity - life lived and felt, the matrix of mentality.[1]

Jenkins contended that the most elusive part of the content of aesthetic expression is symbolic meaning.

> . . . Symbolic reference is an integral element in art, and our acquaintance with art is not complete and successful until the aesthetic object has been assimilated into the body of our experience as well as discovered on its own terms.[2]

As an artist, Klee understood that he was engaged in symbol making. As a teacher, he taught ways of reaching the ultimate source from whence valid symbols arose.

Symbology has been, and is, discussed by many writers in aesthetics, philosophy, art criticism and art appreciation. According to Jung, symbol making needed further psychological research. Langer identified two categories for symbols, and Jenkins presented the view of the observer of art and his ability to relate to symbols of art.

Creative Consciousness

Many artists owed some of their best artistic creations to inspirations that appeared suddenly from the part of the creative consciousness called the unconscious. In this region of the mind the creative cognitive processes that operate below the level of consciousness and are responsible for intuitive insights and for the sudden solutions of stubborn artistic problems are believed to originate. Ability to reach a rich vein of material deep within the unconscious and translate it effectively into works of art has been one indication of what is commonly called genius. Artists, art critics, art teachers, philosophers, and psychologists are in general agreement that masterly works of art are not entirely created at the conscious level.

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[1] Langer, Problems of Art, p. 139.

[2] Iredell Jenkins, Art and the Human Enterprise (Cambridge: Harvard University Press, 1969), p. 38, (hereafter cited as Jenkins, Art and the Human Enterprise).

Rudolf Arnheim warned against referring to the unconscious as though it were a psychical power. The unconscious is no power - "it is no thing at all. Strictly speaking, 'unconscious' is not a noun, but an attribute of mental phenomena: it simply tells us whether these phenomena are present in consciousness or absent from it. About their nature, it tells us nothing."[1]

> The unconscious is pure nature, and like nature, pours out its gifts in profusion. But left to itself and without the human response from consciousness, it can (again like nature) destroy its own gifts and sooner or later sweep them into annihilation.[2]

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[1] Rudolf Arnheim, Toward a Psychology of Art (Berkeley: University of California Press, 1966), p. 287, (hereafter cited as Arnheim, Psychology of Art).

[2] Jung, Man and His Symbols, p. 258.

Four Basic Modes of Awareness

Graham Collier, a distinguished artist-teacher, wrote his highly informative Art and the Creative Consciousness in 1972.[1] Diagram #4-1 is comparable to the diagram of the Compass Points of Consciousness appearing in Collier's book. The diagram represented the microcosmic of consciousness, and was a sensitive instrument of the creative personality. Collier called it the iceberg of mental activity. Excerpts in his own words explain in part the four basic modes of awareness: rational intellect, intuitive intellect, objective feeling and intuitive feeling.

> In the diagram the outer circle of consciousness fits snugly into a cradle-like support labeled "the ground of consciousness." Thus, consciousness may be visualized as a structure of modes of awareness supported by a dynamic ground directing and shaping mental activity - a ground of which we are not normally aware.[2]
>
> . . . The theory of a constantly active "underground" mental life feeding into consciousness is generally recognized as necessary in order to account for the evolution of human thought and behavior as well as for the persistence of common, collective traits and themes. Any many a philosopher-scientist holds the view that such a concept of the unconscious is also the only way to explain highly creative or original acts.[2]
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> . . . The circle of consciousness is open in two places. These openings, at opposite poles, represent the two channels through which consciousness receives its impressions. Streaming in from the outside is the fantastic quantity of information provided by the senses.[2]

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[1] Graham Collier, Art and the Creative Consciousness (Englewood Cliffs: Prentice-Hall, Inc., 1972), (hereafter cited as Collier, Art and the Creative Consciousness).

[2] Ibid., p. 28.

> . . . The senses feed the workings of consciousness which I have labeled "deductive" in the diagram; that is, the operation of the rational intellect and the objective feelings.[1]

> . . . Intuitive impressions reflect attitudes or states of being from within the self and serve the inductive consciousness - the operation of intuitive intellect and feeling.[2]

> . . . Our diagram shows one arrow breaking through the gate of the senses and one through the gate of the intuition. But whereas we can be specific about the source of sensory information - the world itself - we can only talk vaguely about an inner source of psychic activity for intuitive impressions.[2]

> . . . The arrow of the intuition is embedded in the unconscious, and I have shown the contents of the unconscious ground clustering together as they move into consciousness. It may be that intuition is partly grounded in the unconscious, or it may be that it represents a very deep level of consciousness; in any event, these two areas seem to merge imperceptibly into each other.[3]

This presentation of consciousness appears deceptively clinical and tidy, whereas, in fact, the process is enormously complex. The translation of so many differing signals from so many different sources into cognitive and affective (feeling) attitudes is a marvelous physio-psychological operation. The unconscious itself remains a mystery.[4]

---

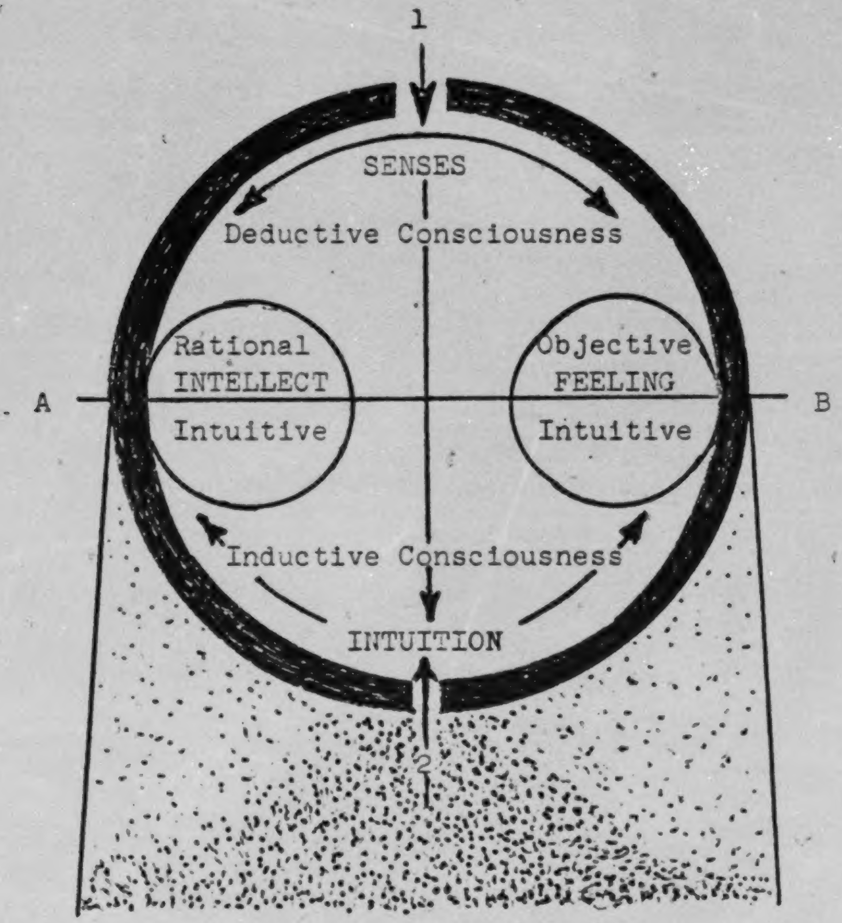
[1] Collier, Art and the Creative Consciousness, p. 29.

[2] Ibid., p. 30.

[3] Ibid., p. 31

[4] Ibid., p. 32.

Diagram #4-1
Compass Points of Consciousness


1
SENSES
Deductive Consciousness
Rational
INTELLECT
Intuitive
Objective
FEELING
Intuitive
A
B
Inductive Consciousness
INTUITION
2

GROUND OF CONSCIOUSNESS OR
UNCONSCIOUS BASE

1 SENSES - signaling the presence of the object and informing generally of events in the exterior world of time and space.

2 INTUITION - signaling from within. A mode of experiencing thought and feeling independently of the senses ...leading to an illumination or apprehension of truth and essential relationships, meaning, etc.

A INTELLECT - the mental capacity for collecting and ordering deductive and inductive conscious events, thus conveying a practical and constructive understanding.

B FEELING - emotional reactions and developed sentiments by which we tend to impart value to conscious events.

SOURCE: Collier, Art and the Creative Consciousness, p. 29.

Klee's Philosophy of Artistic Production

Klee's philosophy of artistic production is diagrammed in Diagram #4-2, Outward Sight and Inward Vision, on page 139. It is an approximation of Klee's German diagram.[1] In the diagram three arrows are directed at the focal point: the 'eye' of the artist. The 'eye' becomes visually aware of forms, or objects, in the artist's environment. They are outside of the artist. There are more ways of seeing than there are of looking. Aesthetic awareness can be increased by understanding more about forms; for example, dissection, magnification and x-ray techniques. The knowledge that reaches the 'eye' in this manner Klee called the optical way.

The other two arrows in the diagram represent non-optical ways that can influence the 'eye' of the artist. To be sure, he will not see these influences with his physical 'eye', but his 'eye' is used in creating art forms, and in this way the 'eye' is affected. All perception, visual or non-visual, is, of course, a function of the mind. In that sense, Klee's artist's 'eye' in the diagram might be conceived in symbolic terms.

From the center of the planet, earth, radiates the tremendous power of gravitation. It cannot be seen with the eyes, but its influence cannot be denied. It is non-physical, but all things on earth must reckon with its downward pull. This invisible suction creates terrestrial statics involving energies and reciprocal tensions. In artistic productions, statics must be taken into consideration. There is another non-optical way: dynamic cosmic movement and nature's creative laws embracing insight, intuition and empathy.

---

[1] Paul Klee, "Wege des Naturstudiums" in Staatliches Bauhaus Weimar, 1919-1923, pp. 23-29 (Weimar-Munich: Bauhausverlag; Cologne: Nierendorf, 1923), (hereafter cited as Klee, "Wege des Naturstudiums").

When an artist uses the optical way of direct vision; the static, non-optical way; and the dynamic, non-optical way, he approaches the heart of creation.

Excerpts from "Ways of Nature Study"

These are excerpts from Klee's "Ways of Nature Study."[1]

> In yesterday's artistic creed "I and you, the artist and his object, sought to establish optical-physical relations across the invisible barrier the 'I' and the 'you'."[2]
>
> In this way excellent pictures were obtained of the object's surface filtered by the air; the art of optical sight was developed, while the art of contemplating unoptical impressions and representations and of making them visible was neglected.[2]
>
> . . . This way does not meet our entire need any more.[2]
>
> The artist of today is more than an improved camera; he is more complex, richer, and wider.[2]
>
> Accordingly, a sense of totality has gradually entered into the artist's conception of the natural object.[3]
>
> The object grows beyond its appearance through our knowledge of its inner being, through the knowledge that the thing is more than its outward aspect suggests.[3]

---

[1] Paul Klee, "Ways of Nature Study," in Notebooks, vol. 1, The Thinking Eye, pp. 63-68, ed. by Jurg Spiller, trans. by Ralph Manheim from the German edition, 'Das bildnerische Denken' (Schwabe & Co., Verlag, Basel, 1956), (London: Lund Humphries, 1961), (hereafter cited as Klee, "Ways of Nature Study").

[2] Ibid., p. 63. [3] Ibid., p. 66.

> Man dissects the object and exposes its interior on cut surfaces, the character of the object determining the number and kind of incisions necessary.[1]

This visible penetration can be aided with the use of fine optical instruments; for example, microscopes and x-rays.

> But there are other ways of looking into the object which go still farther, which lead to a humanization of the object and create, between the 'I' and the object, a reasonance surpassing all optical foundations.[2]
>
> There is the non-optical way of intimate physical contact, earthbound, that reaches the eye of the artist from below, and there is the non-optical contact through the cosmic bond that descends from above.[2]
>
> It must be emphasized that intensive study leads to experiences which concentrate and simplify the processes of which we have been speaking.[3]
>
> Along the lower way, gravitating towards the centre of the earth, lie the problems of static equilibrium that may be characterised by the words: 'To stand despite all possibility of falling'.[3]
>
> . . . The lower way leads through the realm of the static and produces static forms, while the upper way leads through the realm of the dynamic.[3]
>
> All ways meet in the eye and there, turned into form, lead to a synthesis of outward sight and inward vision.[3]
>
> Through the experience that he has gained in the different ways and translated into work, the student demonstrates the progress of his dialogue with the natural object.[3]
>
> His growth in the vision and contemplation of nature enables him to form free abstract structures which surpass schematic intention and achieve a new naturalness, the naturalness of the work.[3]

---

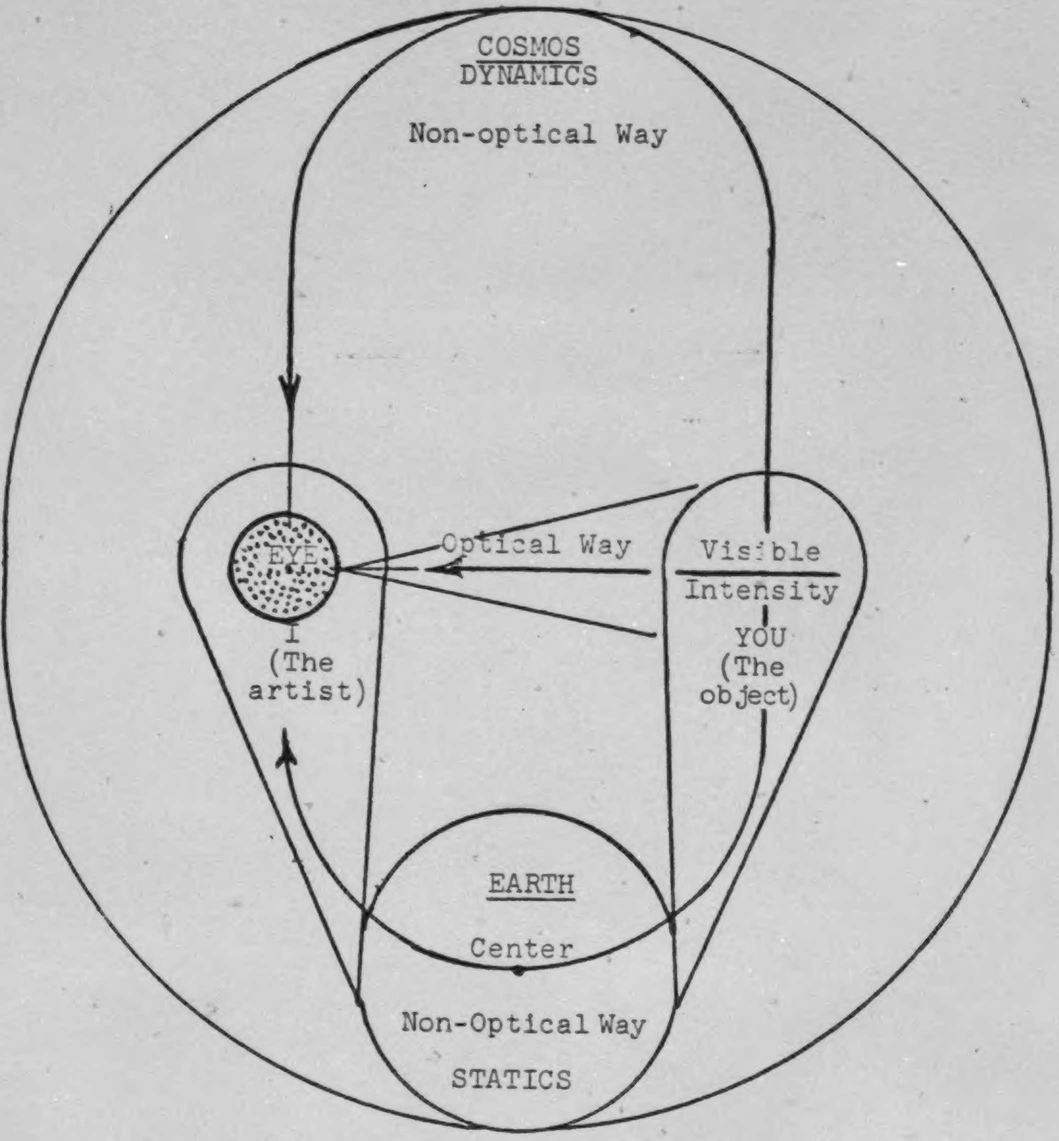
[1] Jurg Spiller, Paul Klee (New York: Barnes & Noble, Inc., 1963), p. 17, (hereafter cited as Spiller, Paul Klee).

[2] Klee, Thinking Eye, p. 66.

[3] Ibid., p. 67.

Diagram #4-2

Outward Sight and Inward Vision


COSMOS
DYNAMICS
Non-optical Way
EYE
Optical Way
Visible
Intensity
I
(The
artist)
YOU
(The
object)
EARTH
Center
Non-Optical Way
STATICS

Klee's Philosophy of the Universe

To Klee, infinity had no definite beginning. Movement, or change, was the basis of everything in the universe. What was the source of the energy that created this perpetual movement, or change? No one knew.[1] In cosmic space primal motion reigned; movement was the norm. Everything moved. It was an illusion to suppose that the earth was standing still and the sun revolved around it. Likewise, it was a delusion to suppose that the sun stood still and the earth was the only moving thing. The suns had moving orbits, and the planets had orbits attuned to those of the suns. The whole thing moved.[2]

> Of course, movement based on natural law could be perceived with the ear rather than the eye. It may have been like the natural rise and fall of sound, or the swelling and ebbing roar of a hurricane. In such an eventuality, artfully ordered movement may be reminiscent of the ringing together of sounds, as in the unique case of musical scales.[3]

In a lecture Klee delivered, "On Modern Art," he spoke figuratively about an artist.[4] This artist realized that in its present form this was not the only world possible! He surveyed with a penetrating eye the finished forms which nature placed before him. The deeper and longer he looked, the more readily he extended his view from the present to the past. He became more deeply impressed by the one essential image of creation itself, as genesis, rather than by the image of nature as a finished product. It dawned upon him that the process of world creation could not, at that moment, be complete. He extended it from the past to the future; this gave genesis duration. And he went further. Standing on earth, he said to himself: "This world has looked differently in the past and in time to come will look differently than it does now." And saying this he realized that entirely different forms may well have risen on other planets or stars in the universe.

---

[1] Klee, Thinking Eye, pp. 76-78. [2] Ibid., p. 315.

[3] Klee, Nature of Nature, p. 352.

[4] Klee, Thinking Eye, pp. 81-95.

Such mental journeying along the paths of natural creation was an excellent school to stimulate the formation of forms for an artist. It could move an artist profoundly and, once moved, he would more likely care for unfettered development of his own form production. In view of this realization, the artist must be forgiven if he looked on the present stage of his particular phenomenal world as accidently caught in time and space, and it struck him as absurdly limited compared to the more comprehensive and more mobile world of his visions and feelings.[1]

Klee told his students to consider the present with benevolence; it should not be deprived of its rights. But measure it by the eternal that was preserved throughout the changing times, periodically stirred up or, quite frequently, taken back to the source of creation, yet immensely fruitful even in the latent state. Measure everything by the natural process and its laws. That prevented obsolescence, for everything was in flux and flowed fast daily. Do not define today; a defined today was over and done for.[1]

---

[1] Klee, Thinking Eye, p. 92.

From the cosmic point of view, movement was the primary datum: an infinite power that needed no extra push. In the terrestrial domain matter obstructed this basic movement; that is why things were in a state of rest. It was a mistake to assume that this earthbound state was a universal norm.[2]

Klee firmly believed that the universe was of a dynamic nature; static problems made their appearances only at certain parts of the universe, in 'edifices', and on the crust of the various cosmic bodies. Man's faltering existence on the outer crust of the earth should not prevent him from recognizing this. Strictly speaking, everything had potential energy directed towards the center of the earth.

When perspective was reduced to microscopic dimensions, man came once more to the realm of the dynamic. Examples of this were the egg and the cell. Accordingly, there were a macroscopic dynamic and a microscopic dynamic on earth. Between them stood the static exception: human existence and natural forms. In other words, man was an episode within the whole, an episode subject to a strict and compelling necessity; the static imperative of man's earthly being.[3]

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[1] Klee, _Thinking Eye_, p. 59.

[2] Ibid., p. 357.

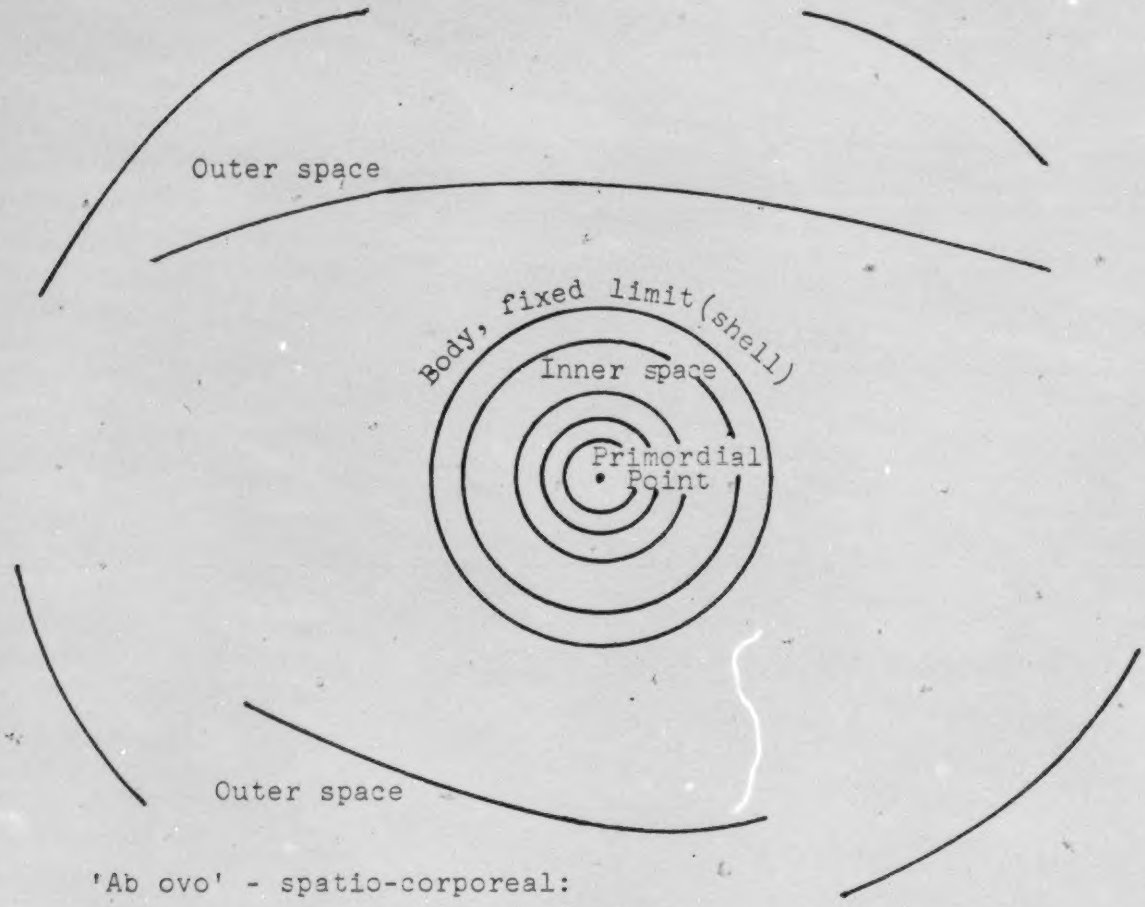
[3] Ibid., p. 5.

A Spatial Body in Space

In Diagram #4-3, A Spatial Body in Space, on page 144, Klee illustrated the micro-cosmic dynamic properties found within a fertilized egg posited in the macro-cosmic dynamic universe. However, the egg was subject to terrestrial statics as found on the earth.

Diagram #4-3

A Spatial Body in Space


Outer space
Body, fixed limit (shell)
Inner space
Primordial Point
Outer space

'Ab ovo' - spatio-corporeal:

Part 1. The primordial cell set in motion by fertilization (discharge of tension with a complementary) and growing.

Part 2. Inner space (in the egg, broken into yolk and white).

Part 3. Limit of the thing-concept (shell), body.

Part 4. The surrounding space (outer space).

The whole: spatio-corporeo-spatial (a spatial body in space).

SOURCE: Klee, Thinking Eye, p. 6

The Secret Key

Klee maintained that it was the presumptuous artist who gets stuck along the way. The chosen artists were those who dug down close to the secret source where the primal law feeds the forces of development. What artist would not like to live where the central organ of all space-time motion (call it heart, brain or creation whichever is preferred) activated all functions? In the womb of nature, in the primordial ground of creation, where the secret key of all things was hidden? But it was not the place for all artists. Each had to go where his heartbeat guided him.

The results from this journey toward the secret source, whether it was called a dream, idea or fancy, would be taken seriously only if it tied in with the appropriate means to form a work of art. Then curiosities became realities - the realities of art - which made life a little wider than it ordinarily seemed to be. These realities not only imparted some spirit into reproducing what was seen, they made secret vision visible.[1]

Klee's Philosophy of Mankind

To Klee creative power was ineffable and mysterious. It was a kind of mystery that affected people deeply. Man was charged with this power, down to his subtlest parts. He might not be able to formulate its essence, but he could move towards its source, insofar as at all possible. At any rate, he could manifest this power in its functions, just as it became manifested within himself. In all likelihood it was only a form of matter, although it could not be perceived with the same senses as the more familiar kinds of matter. Still it must make itself known through matter and be at one with it in function. Merged with matter, it must enter into a form that was alive and real. It was in this manner that matter derived life, acquiring order from its minutest particles and subordinating rhythms all the way to its higher articulations.[1]

---

[1] Klee, Thinking Eye, p. 93.

As in nature, so with man. Nature is creative and man is creative. Nature is creative down to the minutest scale; the briefest scrutiny suffices to discern that. Man can begin on a small scale by emulating nature's laws, but not copying nature. Under nature's guidance man can recognize his personal creative potential.[2]

Klee explained to his students that it was only natural that artists should give priority to matters of form. But they should not forget that before the first line is drawn, there lies a whole prehistory: not only man's longing and desire to express himself to satisfy an inner need, but also a general condition of mind or philosophy. This inner necessity drives him to manifest his spirit in one way or another.[3]

Argan wrote, "The main thread which unravels itself throughout the whole of Klee's theory is the search for quality; it is the search for one's own absolute authenticity that mankind desires desperately to find in order to justify itself, and, perhaps, to save itself."[4]

---

[1] Klee, Nature of Nature, p. 63. [2] Ibid., p. 259.

[3] Klee, Thinking Eye, p. 100. [4] Ibid., p. 14.

In Klee's doctrine, "quantities are continually being raised to the level of qualities; and since this level is the level of consciousness, this last transformation can only take place in the mind of man. This is the humanistic foundation of Klee's art and doctrine."[1]

Klee's Philosophy of Teaching

To Klee, teaching was a means of human communication and participation through sharing. He shared what he had gained and what he had discovered as an artist. He told his class on July 3, 1922:

> From the very beginning, and with time more and more clearly, I have seen that my task here is to communicate the experience acquired in my own work of ideal figuration (drawing and painting). This experience concerns the building of multiplicities into a unity. I communicate it to you partly in syntheses, that is, I show you my works; and partly in analyses, that is, I divide the works into their essential parts.[2]

Klee was a draftsman and a painter who enjoyed his work tremendously. He said to his students:

> The picture has no particular purpose. It only has the purpose of making us happy. That is something very different from a relationship to external life, and so it must be organised differently. We want to see an achievement in our picture, a particular achievement. It should be something that preoccupies us, something we wish to see frequently and possess in the end. It is only then that we can know whether it makes us happy.[3]

His teaching goal was to have his inexperienced students develop the habits of attention, discrimination and exactitude by which the perception, formation and creation of forms became both second nature and a first-rate delight. To reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms, he demanded freedom for his students and for himself.[1]

---

[1] Klee, Thinking Eye, p. 15.

[2] Ibid., p. 453. [3] Ibid., p. 454.

His students were responsible for exercising the self discipline of free minds gained through perseverance. He believed that each student had unrealized sparks of spontaneous creative energy that could be tapped by self discovery. Klee was particularly concerned with qualitative, authentic artistic expressions which were derived only from within each individual student. He never considered his teachings as rigid, fixed or unchanging.[2] Klee was flexible in presenting his theories and anticipated individual interpretations.[3] His students were repeatedly told not to adhere too closely to rules; they were merely guideposts along the way.[4] His ultimate goal was for each student to acquire a synthesis of outward seeing and inner perception, but he knew it would take a long time to achieve this total vision.

Summary

Klee was a consistent reader and read a prolific amount of excellent world literature. In addition to German, Klee read in Greek and French. In classical Greek he read poetry, drama, tragedy and the Greek classics. Throughout his life he read Greek literature. Klee avidly read French classical literature. He held a genuine admiration for Goethe whom he read and re-read. Klee preferred reading plays to seeing them. He felt strongly that the power of suggestion was at the root of many of the extraordinary metaphysical claims made by Helena Blavatsky.

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[1] Klee, Thinking Eye, p. 33.

[2] Ibid., p. 99. [3] Ibid., p. 461. [4] Ibid., p. 42.

Klee knew the Bible and believed creation proceeded according to a Universal Plan. Concerning the Spiritual in Art won for Kandinsky a great admirer in Klee. In his private collection he included mathematical, botanical, biological and scientific books. The incomplete list of literature lends some insight into the breadth of Klee's fiction and non-fiction interests: histories, poetry, classics, tragedies, comedies, biographies, autobiographies, philosophies, religions, ethics, mathematics, art and the sciences.

Music was an important part of Klee's life; time was set aside every day for him to play his violin. His favorite composers were Bach and Mozart. At every opportunity, Klee managed to avail himself of musical offerings, such as chamber music, concerts, operas and musical dramas. He sought parallels between art and music, and taught rhythmic relationships between them. Klee recognized the interrelation of works of art with the times in which they were conceived. He was an instrument and spokesman of the spirit of his own age. Consciously, or unconsciously, he gave form to the nature and values of his time, which in their turn formed him.

Sir Herbert Read placed Klee along with Picasso and

Kandinsky for contributing more than any other artists to the development of modern art, and they cannot be assimilated into any particular phase of it. The art of Klee's generation articulated a struggle between rationalism and intuition, the tangible and the symbolic, and their necessary and ultimate unity in the process. The emphasis on subjective attitudes and responses to experiences was a continuing search on the part of artists for visual equivalents expressive of their inner world and their consciousness of the world they perceived around them. Parallel with their concern for visual equivalents was their interest in the aesthetic structure of their work.

Klee sought the form-giving principle behind form, and to him form and content were unequivocally coordinated. Klee's art represented what he knew and felt about reality rather than what he saw. In a work of art he would record those aspects and segments of his world which were meaningful to him, putting together separate conceptual elements to form the entire representation of an experience. Documenting, explaining, justifying, constructing and organizing are good attributes in some respects, but they do not succeed in arriving at the whole - intuition remains indispensable. Intuition - defined in a quite general manner - is a direct apprehension of truth, apart from the reasoning faculty or from any process of intellection. It is the emergence into the consciousness of some truth, or perception, never before sensed by the individual.

The Intuitionist Theory supported by Croce and Bergson, among others, is in conflict with Rationalism and Empiricism. Rationalism holds that some knowledge is gained through pure reason. Empiricism is based on experiences, sense experiences and introspections of mental processes. Jung selected four types of human behavior; he found them helpful: sensation, thinking, feeling and intuition. No explanation of intuition and its attendant phenomenon has completely satisfied everyone; however, it is a legitimate thinking process and should be recognized and encouraged by art teachers.

A symbol implies something more than its obvious and immediate meaning, and to express visible, living art by seeking the form-giving principle behind form results in symbolic creation. According to Jung, symbol making needed further psychological research. Langer identified two categories for symbols, and Jenkins presented the view of the observer of art and his ability to relate to symbols of art.

Many artists owed some of their best artistic creations to inspirations that appeared suddenly from the part of the creative consciousness called the unconscious. In this region of the mind the creative cognitive processes that operate below the level of the consciousness and are responsible for intuitive insights and for the sudden solutions of stubborn artistic problems are believed to originate. Arnheim warned against referring to the unconscious as though it were a psychical power. From Jung's point of view the unconscious is a natural phenomenon. Collier's four basic modes of awareness are rational intellect, intuitive intellect, objective feeling and intuitive feeling.

Klee's philosophy of artistic production is diagrammed in Diagram #4-2, Outward Sight and Inward Vision, on page 139. To Klee, infinity had no definite beginning. Movement, or change, was the basis of everything in the universe. This world has looked differently in the past and in time to come will look differently again. Klee told his students to consider the present with benevolence, it should not be deprived of its rights. But measure it by the eternal that was preserved throughout the changing times, periodically stirred up or, quite frequently, taken back to the source of creation, yet immensely fruitful even in the latent state. Klee firmly believed that the universe was of a dynamic nature; static problems made their appearances only at certain parts of the universe, in 'edifices', and on the crust of the various cosmic bodies.

When perspective was reduced to microscopic dimensions, man came once more to the realm of the dynamic. Examples of this were the egg and the cell. Accordingly, there were a macroscopic dynamic and a microscopic dynamic on earth. Between them stood the static exception: human existence and natural forms. In Diagram #4-3, A Spatial Body in Space, on page 144, Klee illustrated the micro-cosmic dynamic properties found within a fertilized egg posited in the macrocosmic dynamic universe. However, the egg was subject to terrestrial statics as found on the earth.

Chosen artists were those who dug down close to the secret source where the primal law feeds the forces of development. Many artists would like to reach the womb of nature, the primordial ground of creation, where the secret key of all things was hidden. To Klee creative power was ineffable and mysterious. Man was charged with this power down to his subtlest parts. He might not be able to formulate its essence, but he could move towards its source, insofar as at all possible. At any rate, he could manifest this power in its functions, just as it became manifested within himself. In Klee's doctrine "quantities are continually being raised to the level of qualities; and since this level is the level of consciousness, this last transformation can only take place in the mind of man. This is the humanistic foundation of Klee's art and doctrine."[1]

To Klee, teaching was a means of human communication and participation through sharing. He shared what he had gained and discovered as an artist. His teaching goal was to have his inexperienced students develop the habits of attention, discrimination and exactitude by which perception, formation and creation of forms became both second nature and a first-rate delight. To reveal and illustrate the life-giving elements in artistic creation and to clarify the laws of art in simple terms, he demanded freedom for his students and for himself.

---

[1] Klee, Thinking Eye, p. 15.

His students were responsible for exercising the self discipline of free minds gained through perseverance. Klee was particularly concerned with qualitative, authentic artistic expressions which were derived only from within each individual student. He never considered his teachings as rigid, fixed or unchanging. His students were repeatedly told not to adhere too closely to rules; they were merely guideposts along the way. His ultimate goal was for each student to achieve a synthesis of outward sight and inner perception, but he knew it would take a long time to accomplish this total vision.

CHAPTER 5

PAUL KLEE'S THEORIES

Sources of Klee's Theories

This chapter is devoted entirely to Paul Klee's theories which are found in his notebooks.

In 1925 Klee published a few brief excerpts from his notebooks in the Pedagogical Sketchbook. This small sixty-three page book was the second in a series of books published by the Bauhaus under the editorship of Walter Gropius with Laszlo Moholy-Nagy. Originally his theories were published in German. After a period of time, English translations were made.

Pedagogical Sketchbook		Langen, Munich, Germany 1925 Nierendorf Gallery, New York, New York 1944 Praeger, New York, New York 1953 Faber & Faber, London, England 1954
	15	Introduction (Sibyl Moholy-Nagy)
	46	Text and Illustrations
	2	Conclusion (Sibyl Moholy-Nagy)
	63	Total Pages in Praeger edition
The Thinking Eye Volume I		Schwabe & Co., Verlag, Basel, Switzerland 1956 Lund Humphries, London, England 1961; 1964; 1969; 1973
	43	(Preface and Introduction)
	542	Text and Illustrations
	585	Total Pages in Lund Humphries edition

The Nature of Nature	Schwabe & Co., Verlag, Basel, Switzerland 1970 Lund Humphries, London, England 1973	
	80	(Contents, Notes on Text Arrangement)
	454	Text and Illustrations
	534	Total Pages in Lund Humphries edition

Klee's notes are found in 1182 pages.

Syntheses of Klee's Categories

Klee divided his notes into three categories: Towards a Theory of Form Production, Contributions to a Theory of Pictorial Form, and the General System or Methodology of Pictorial Means.

There is overlapping among the three divisions, and they do supplement each other; therefore, the three divisions were synthesized in this research.

Klee's Basic Precepts are Interwoven

Klee called his class notes: "My contribution to fundamental principles and the theory of form."[1] He compiled most of his notes between the time of his arrival at the Bauhaus and 1925.

Klee used his notes with great flexibility: changing their order, adding to them or deleting from them. Obviously, he geared the subject matter of his courses to fit the specific needs of his students.

While amassing his copious notes, nothing was further from Klee's mind than the assumption that he was producing a systematically arranged treatise. Written on a class-to-class basis, theories, instructions, philosophies and exercises are interwoven. These voluminous notes present a miraculously complicated interaction of his basic precepts, and form fascinating patterns of thought.

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[1] Klee, Thinking Eye, p. 33.

To uncover all Klee had to say about each of his basic precepts, it was necessary to research carefully the 1182 pages containing his notes.

Fields of Inquiry

Klee's theories have been explored in this chapter under subject matter. Each subject became a field of inquiry. The entire collection of his notes was systematically investigated to ferret out his complete thinking about each specific topic as far as could be determined from his writings.

Procreative Mobility

Movement is germane to Klee's theory of form production.[1]

In cosmogony, he postulates a beginningless, circular and cyclical infinity in a constant state of flux where movement is the norm.[2,3]

In primordial mobility, movement is without will or direction.[4,5]

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[1] Klee, Thinking Eye, p. 21. [2] Ibid., p. 78.

[3] Klee, Nature of Nature, p. 17. [4] Ibid., p. 13.

[5] Klee, Thinking Eye, p. 19.

In shadowy interweaving there is no here, no there, only everywhere; no yesterday, today or tomorrow; no doing, only being.[1] There is no heaviness, lightness, whiteness, blackness, color, only an all-pervasive greyness.[1] Gravitation is non-existent.[1,2]

Klee refers to this grey, unweighable, unmeasurable, procreative condition as 'real chaos', and defines it as a somewhere-existent Nothing or a nowhere-existent Something.[3] He classified this inconceivable state of 'real chaos' as a non-concept. It can be Nothing or a dormant Something.[3]

Mobility is the prerequisite for change from this procreative, primordial state. Gradually or suddenly an orderly cosmos develops out of the matrix of this 'real chaos' either of its own volition or through the power of a creator. Through inner and/or outer stimulation, some dormant points within this mobile chaotic state become stimulated, and start radiating their latent energies. A cosmogenetic moment has arrived.[4]

Now they are ready to leave their primal, or original, procreative state. Motion persists. Presumably the creation of matter begins with gaseous condensations. Within it, attraction takes place among radiating points. They form nuclei, or centers, and compound into varying densities.[5]

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[1] Klee, Nature of Nature, p. 13.

[2] Klee, Thinking Eye, p. 19. [3] Ibid., p. 3.

[4] Ibid., p. 4.

[5] Klee, Nature of Nature, p. 17.

Genesis

Genesis, the first book of Moses, begins with the creation of the universe and is a good parable for clarification. In fact, Klee selects the term 'genesis' to embrace his theory of form production.

Change is Inevitable

Klee's speculation about 'real chaos' or procreation being a repository of latent possibilities poised between coming-into-being and passing-away can probably not be proven, but it is conceivable. In addition, it is useful as a counter-concept to what seems to happen after a creation occurs.[1]

A finished image of nature is a chimera; nothing is permanent throughout the boundless reaches of infinity. The dynamic, creative processes of cosmic creation are never complete; they are forever 'becoming'. Change is inevitable, because movement is inherent in a beginningless and cyclical Infinite.

Man and Creativity

The secret mainspring of creativity is shrouded in mystery. Possibly it is a form of matter which cannot be perceived through the same senses that are used with the more familiar forms of matter.

Although the power of creativity remains forever unfathomable, man being a part of nature has this creative energy within him, and can to a certain extent move in the direction of its source.

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[1] Klee, Nature of Nature, p. 15.

[2] Klee, Thinking Eye, p. 17.

This creative power can be made manifest through an artist. He becomes the agent through which the creative force unites with the familiar materials of his finite world.[1]

Paired Concepts or Polar Opposites

A procreative stage of 'real chaos' is difficult of comprehension. That is why Klee calls it a non-concept.

An ordered cosmos is conceivable; therefore, it is a concept. However, every concept has an opposite; there are really paired concepts.

What does 'above' mean without 'below'?

How can there be a 'right' without a 'left'?

How can we distinguish 'behind' if there is no 'in front'?

Opposing concepts are not necessarily fixed; they can vary in degree. One example is 'good' and its opposite 'bad'. Between the polar 'good' and its antithesis the polar 'bad' are many degrees of goodness and badness. Stages on a 'good-bad' continuum might reasonably be 'very good', 'good', 'less good'; 'less bad', 'bad' and 'very bad'. There is, however, a fixed point where concepts lie dormant. This neutral point for the paired concept 'good-bad' is 'neither good nor bad' and 'good as much as bad'.

If the concept of cosmos is viewed as orderly, then its counterconcept is disorderly or chaotic.[2] This chaos is not to be confused with the timeless state of complete and utter confusion called 'real chaos', or procreation. The counterconcept of cosmos is a limited chaos restricted to the concept of cosmos.

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[1] Klee, Thinking Eye, p. 82. [2] Ibid., p. 15.

For every concept there is an opposite concept and a neutral point where the concepts cancel each other, or where they both lie dormant with equal energy.

Lightness and Darkness

In the unordered state of chaos, light and darkness are undivided, but in the natural order of the cosmos they become polar opposites. On earth, in the rhythm of day and night, there is an unbroken flow from one pole to the other. The formless strength of the all-embracing light is extremely forceful.[1,2] It takes an offensive stand. To maintain the natural balance of nature, tension is inevitable. The defensive energy of darkness comes forth to meet it. Movement between the white of lightness and the black of darkness creates innumerable subtle tones.[3] "Naturalistic movement from white towards black constitutes the finest order of movement."[4]

Tonal Scales

In the natural order of movement between white and black, there is such a fine flow of tone values that the eye

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[1] Klee, Nature of Nature, p. 13. [2] Ibid., p. 303.

[3] Klee, Thinking Eye, p. 10.

[4] Klee, Nature of Nature, p. 346.

cannot readily catch them all.[1,2] A tonal scale will forever remain a synthetically frozen movement, because it precisely locates gradations of color in equal divisions. As crude as it is, it does help in understanding the many possiblities when using nuances of greyed tone values.[3] Klee compares a tonal scale to a musical scale which is an artfully ordered stringing together of sounds.[3,4]

A vertical tonal scale is made of eleven equally sized divisions. White is at the top of the scale; it occupies the first division. Black is at the bottom in the last division. Mixing white and black opaque paints together in the following proportions will yield a scale of distinguishable gradations.[5]

White		Black
10		0
9	+	1
8	+	2
7	+	3
6	+	4
5	+	5
4	+	6
3	+	7
2	+	8
1	+	9
0		10

There is another way of showing graduated movements between the polar opposites, white and black. It is a graph where white is crowded out step by step as black becomes more dominant. This tonal scale requires a white background and to some extent resembles a typical graph. Any linear rectangular plane may be used for the scale. It is divided into

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[1] Klee, Nature of Nature, p. 329. [2] Ibid., p. 347.
[3] Ibid., p. 352. [4] Ibid., p. 377. [5] Ibid., p. 317.

eleven evenly spaced horizontal sections. Its horizontal center is determined and at the eleventh, or bottom, section arbitrary dimensions are assigned to a rectangle. Its center is the center line of the graph. This rectangle need not extend to the outer edges of the tonal scale, or graph. In each of the succeeding sections, rectangles are made directly above this one. They progressively get smaller until the top section is reached. There is no rectangle in this section because it represents one end of the white-black continuum and remains completely white. At this point the entire scale represents white.

By introducing black paint, the centrally located graduating rectangles will become a rising blackout scale which gets lighter in tone value as it approaches the white top section. Translucent black paint in a dilution of one to ten is applied in a glazing technique to the graduated rectangles. When applying the black paint, increases in tone value from the top down are made until the deepest black has been reached at the bottom.[1] It is a cumulative process.[2] Upon the drying of each black glaze, another is applied; but with each application, one consecutive step is skipped.

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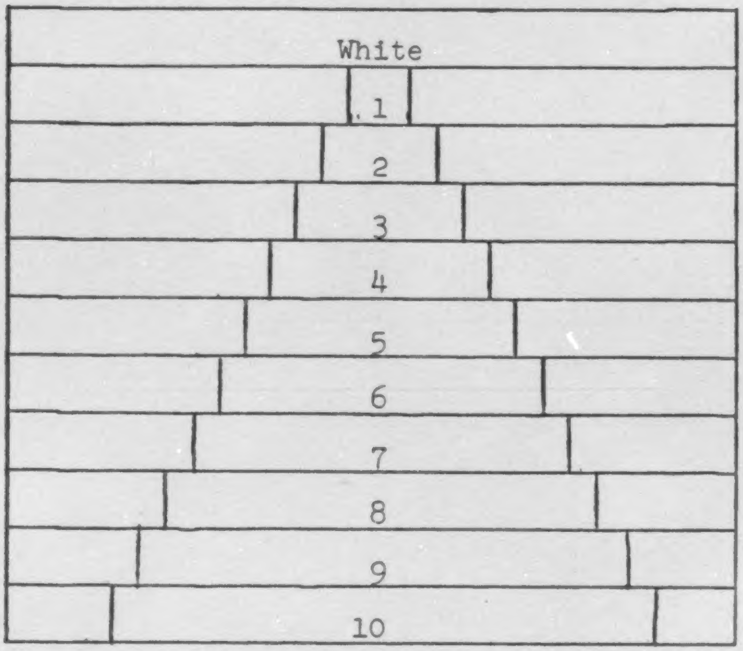
[1] Klee, Nature of Nature, p. 319.

[2] Ibid., p. 335.

Diagram #5-1



The numbers represent the number of black glazes applied in each rectangle.

Both of the tonal scales move forward step by step. The first one is rather complex in execution, but it is precise. The second scale is simpler but imprecise.[1] With this scale it is difficult to attain the deepest possible black, and the difference in tone values between each step is not always clearly defined. Nevertheless, this is a useful scale. There are times when reaching the deepest black is not the aim; when precise intervals of tonal change are not sought; and when freedom is wanted to vary the tonal values at any step of the scale.[2]

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[1] Klee, Nature of Nature, p. 337.

[2] Ibid., p. 339.

A tonal scale is a structural unit, because it is repeatable and, therefore, is dividual. It may be used in whole, or in part, with individual forms in pictorial composition.[1,2,3,4] Tone value can be measured. This is clearly seen on a tonal scale where degrees between white and black are measured in step-by-step procedure. In addition, tone value has weight. White is the lightest tone value and the deepest black is the heaviest. The weight of the tone values between white and black is dependent upon which polar opposite they approach.[5,6,7,8] .

Terminology describing the interplay of values on a picture plane are standing, gliding, striding and leaping. Standing means constant. Gliding is characterized by softness, fluidity, or gaseousness. For example, it might be said that tones glide into each other. Striding occurs in small and large strides. It is a firm or solid description of tone values. Leaping occurs in small strides or jumps. The leaps can be half or full leaps. Leaping movements are highly charged.[9,10,11,12] A trained eye is sensitive to these

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[1] Text, p. 180.

[2] Klee, Thinking Eye, p. 217. [3] Ibid., p. 237.

[4] Klee, Nature of Nature, p. 383. [5] Ibid., p. 369.

[6] Text, p. 161.

[7] Klee, Thinking Eye, p. 220. [8] Ibid., p. 235.

[9] Klee, Nature of Nature, p. 75.

[10] Ibid., p. 349. [11] Ibid., p. 362.

[12] Klee, Thinking Eye, p. 319.

differences in tone value movements.

> Let me give a few further practical hints along these lines. Every viable problem solution in the sphere of tonality is in some measure linked to the two contrasting poles, black and white. Even when they are not directly involved but merely allow their forces to feed into the sections relating to them, they invest the interplay of these forces within the black-and-white scale with a feeling of tension.[1]

White, Grey and Black

A completely white surface or canvas is devoid of movement. Hardly any energy is emitted; color contrast is absent. Minus tension, it is at rest.[2] The same would be true if the surface were black.

Tensions immediately begin when working with a black medium on a white surface, or a white medium on a black surface. This occurs because the preponderance of the surface color is challenged by introducing its polar opposite.

A grey surface that is equidistant in tone from both poles could use both white and black media. The grey neutralizes, because it is located at 'dead center' between the poles. This particular grey could prove deadly in creating dynamic pictorial effects. Using nuances of grey adds dynamism to pictorial composition.[3]

The Symbolic Grey Point

Klee selects a grey point as the pictorial symbol for the non-conçept 'real chaos': the state of procreation. Of necessity the grey point must be mobile and non-dimensional in a timeless primordial state, because it has the properties of 'real chaos'. The pictorial grey point is neutral: neither white nor black, or both white and black, because white and black make grey when mixed together. It is both hot and cold, or neither hot nor cold. This grey point is located both up and down, or neither up nor down.

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[1] Klee, Nature of Nature, p. 385.

[2] Ibid., p. 303. [3] Ibid., p. 306.

Much difficulty is encountered when attempting to comprehend a non-concept. In general, a mobile, existent - non-existent, greyness characterizes the procreative state called 'real chaos'. Klee calls the grey point its pictorial symbol.

The Point Contains Energy

To clarify his theory of the irritated point as latent energy, Klee uses a germinating tree seed.[1] It is a highly charged energy center despite its smallness. The characteristics resident within each individual seed are so reliable, and each seed so true to its species, that seeds can be sorted, packed, labeled and sold.[2] According to its nature, a seed placed in the ground remains at rest until earth and atmospheric conditions peculiar to its growth stir the dormant energy within the seed.[3] Once the seed has been sufficiently irritated or stimulated, its capacity for growth moves in a linear direction. A root is formed reaching downward to draw energy, water and sustenance from the earth. The seed rises from the earth bearing one or more seed leaves.[1] Linear growth continues spreading, because the dynamic force released by the seed is juice hungry in the ground and space hungry in the atmosphere.[2] There is tremendous drive as growth takes place in the roots, trunk and crown of the tree. Linear forces rise through a singular trunk in a powerful stream, radiating outward through a plurality of branches, twigs and leaves.[3] In the leaves the linear forces end.

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[1] Klee, Nature of Nature, p. 255.

[2] Ibid., p. 25. [3] Ibid., p. 117.

Leaf forms vary in structure depending upon the species. In the structure of a simple type of leaf are the stem, veins and leaf tissue.[4] The continuation of a leaf stem is the central vein of the leaf which has lateral veins branching out from the right and the left.[5] Symmetry is always preserved; the supremacy of the center is maintained.[6] There is a concentration of forces where the stem becomes the central vein, because it is here that branching veins are produced.[4] The forces dwindle as the veins thin out at their ends. The linear forms become planar masses, or leaf tissue and the leaf resembles a flat lobe.[5] Where linear forces end, a contour arises. It is the limit of the planar form: the end of a leaf.[7] This limiting line, or leaf contour, lacks the aggressiveness of the radiant linear forces. A leaf contour is passive but has an elastic quality.[1] When radiant linear forces push sharply forward in the leaf, the contour stretches. Depending upon the species, a leaf contour can take on any number of shapes as scalloped, serrated, fringed, saw-toothed or fretted.[2]

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[1] Klee, Nature of Nature, p. 29. [2] Ibid., p. 31.

[3] Ibid., p. 35. [4] Ibid., p. 5. [5] Ibid., p. 7.

[6] Ibid., p. 13.

[7] Klee, Thinking Eye, p. 64.

This observation of tree growth teaches that in nature there is no random toying with results. Within the tiny tree seed is the plan, or image, of the tree. The tiny seed is the base of inner necessity, or drive, to see that the plan is accomplished. It holds the radiant energy needed to carry out the plan. Plan, drive and energy are all within the tiny seed. The tree grows in stages: seed, linear forms, planes. Once the seed is aroused from dormancy, motion is the base for growth of the tree.[3] The tree seed creates a living structure with movement through time and in space.

Space

Space is a plastic element that stretches to Infinity and, yet, can be compressed into the most minute crevices. This surrounding 'nothingness' flows in, around and between forms. All existence takes place within space, and mobile forms move through it. As a reminder, Klee writes that much about space is still unexplained or unknown.[4]

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[1] Klee, Nature of Nature, p. 17.

[2] Ibid., p. 16.

[3] Klee, Thinking Eye, p. 18. [4] Ibid., p. 49.

Centrifugal and Centripetal Movement

Plants create tensions as they grow upward and outward into space. They press against space and are subject to gravitation. Their growth takes place on all sides evenly.[1,2] Cross sectionally, plants grow centrifugally: a striving away from the center. A slice of onion is an example. Longitudinal growth is centripetal: a striving towards the center. A tapering flower stem is an example. Most plants are syntheses of cross sectional and longitudinal patterns of growth.[3]

A daisy is created from the matrix of a germinating daisy seed. Provided with the proper stimulation to ensure its growth, the seed stirs into action and begins in a linear fashion to form roots in the ground and sends a stem skyward. At the apex of the stem an upright bud unfolds into a cross sectional plane: the flower head.[4] In the process of blooming, movement is from the center of the flower outward, or centrifugally. The circular growth expands concentrically from the center of the yellow disc.[5] Centripetal movement characterizes the stem where support and nourishment of the bud and its inflorescence are central. These functions necessitate a compact growth pattern around the center of the stem. Contraction enhances energy, and conversely, extension dilutes energy.[6]

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[1] Klee, Nature of Nature, p. 129. [2] Ibid., p. 135.

[3] Klee, Thinking Eye, p. 23.

[4] Klee, Nature of Nature, p. 119.

[5] Ibid., p. 125. [6] Ibid., p. 137.

Active - Medial - Passive

To help in grasping the concepts active, medial, or middle, and passive, Klee uses linguistic examples.

I drive is an active form.

I am driven is a passive form, because someone else does the actual driving of the vehicle.

I join, I integrate myself with, I make friends with are examples of a medial, or middle, form.[1]

To explain in another way, Klee uses a chart.

ACTIVE:	I fell	The man felled the tree with an axe.
MEDIAL:	I fall	The tree fell with the man's last stroke.
PASSIVE:	I am felled	The tree lay felled.[2,3]

A flowering plant is divided into three sections: the roots, the stem and leaves, and the flower. When the seed is planted, activity begins in the soil. The seed is stimulated into action and radiates energy. Growth begins. The roots are nourished and grow through the quality of the soil, humus and water. This underground activity enables the roots to ensure the growth of the plant by sending required nourishment up through the stem into the various parts of the plant. The stem and leaves are the middle section of the plant. They breathe and grow in the light and open air. This section supports the flower, and transmits to it the needed nourishment from the roots.[1,2,3]

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[1] Klee, *Thinking Eye*, p. 343. [2] Ibid., p. 120.

[3] Paul Klee, *Pedagogical Sketchbook*, Introduction and translation by Sibyl Monoly-Nagy from the German edition, 'Padagogisches Skizzenbuch' (Bauhaus Book 2, 1925), (New York: Frederick A. Prager, 1953), p. 21, (hereafter cited as Klee, *Sketchbook*).

ACTIVE: the soil and roots
MEDIAL: the stem and leaves
PASSIVE: the flower

In the growth of the plant, the flower assumes a passive role. Its function begins in reproduction.

ACTIVE: stamens and pollen
MEDIAL: the insects as intermediaries
PASSIVE: the fertilized seeds[4,5]

One simple application of the active, medial, passive principle is the design of a water mill. The active, determining force is the water. It flows over a large wheel which is connected by a drive belt to a smaller wheel. When rotating, this small wheel causes a hammer to strike.[6,7]

ACTIVE:	main energy	the water
MEDIAL:	intermediate energy	the connected wheels
PASSIVE:	subsidiary energy	the hammer

Individual and Dividual

Every organism is an individual, because it cannot be divided without changing the character of the whole.[8]

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[1] Klee, *Nature of Nature*, p. 64.

[2] Klee, *Sketchbook*, p. 32.

[3] Klee, *Thinking Eye*, p. 351. [4] Ibid., p. 352.

[5] Klee, *Nature of Nature*, p. 117.

[6] Klee, *Sketchbook*, p. 30.

[7] Klee, *Thinking Eye*, p. 344. [8] Ibid., p. 229.

A fish is a good example. The proportions of the head, body and tail determine an individual fish. These three main parts of a fish cannot be in a different order, nor can they be omitted, without disturbing or even destroying the function of the entire organism. The fish, therefore, is an indivisible unit.

The dividual structure of the fish is composed of its many scales. It matters little whether there are 300 or 325 fish scales on the fish, but it does matter whether or not the fish has a head. The fish scales are divisible.

In this example the fish is an individual. Are there times when fish are not considered individual? Yes. When there are large numbers of them as in a school of fish, then each separate fish becomes a part of the whole school.

The distinction between individual, or indivisible units, and dividual, or divisible units, rests on value judgments.[1] Through time division, Klee uses a chart to show the relativity of division between the two concepts: dividual and individual.

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[1] Klee, Thinking Eye, p. 264.

Diagram #5-2

Time Division (Pendular)

Individual	And Corresponding Dividual
Second	?
Minute	Second
Hour	Minute, Second
Day	Hour, Minute, Second
Week	Day, Hour, Minute, Second
Month	Week, Day, Hour, Minute, Second
Year	Month, Week, Day, Hour, Minute, Second
Generation, Century.	Year, Month, Week, Day, Hour, Minute, Second
Millenium.	Century, Year, Month, Week, Day, Hour, Minute, Second
Geological Periods And so on down to Eons	[1]

Individual and Dividual in Pictorial Representation

In pictorial representation, dividual and individual may apply to points, lines, planes, forms, tone values and colors, or any of these in combination.[2] Dividuality will always have an indeterminate number of units, but every unit will always be different from every other unit in individuality.[3] Dividual means divisible and is characterized by repetition.[4] Individual means indivisible. Nothing can be added or subtracted without changing it into another individual.[3]

Many yellow circles about the same size filling an entire picture plane is an example of the dividual concept. If two overlapped, red, linear circles are drawn on a picture plane, each remains an individual circle. If the yellow circles and the two red circles are on the same picture plane, there will be a combination of dividual and individual units.

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[1] Klee, Thinking Eye, p. 266. [2] Ibid., p. 249.

[3] Ibid., p. 237. [4] Ibid., p. 230.

A dividual-individual synthesis can be achieved in endless ways. Here is one simple example: five red points are in a field of blue points. Another dividual-individual synthesis is a group of similar blue lines with three accented ones among them. In both examples, the blue points and the blue lines are dividual majors. They occupy the most space. The red points and the accented lines are individual minors. There are less of them.

Klee teaches in concepts. The dividual-individual concept can create a major-minor concept which is related to an active-passive concept.[1] The concepts dividual-individual, major-minor, and active-passive are shown from the two examples above in this manner:

Dividual - Major - Passive	Individual - Minor - Active
Field of blue dots.	Five red points.
Group of similar blue dots.	Three accented lines.

The simplest dividual (divisible) unit is called a *dividual structure*. A repetition of dividual structures creates a group. This group is called a *structural unit*. If a form is composed of one or more structural units, and does not reach the stage of an individually functioning organism, it is called a *structural form*. More highly developed than a dividual structure, structural unit or structural form is the individual structure. It is an individual (indivisible) organic whole. This individual structure is called a structural construction.[1]

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[1] Klee, *Thinking Eye*, p. 260.

Motor Structure in Man and Animal

Even without the need of a microscope, a cross section of some bones reveals the rhythmic arrangement of the bone corpuscles. This structural form can be a mass of tubular, cellular, or canal-shaped hollow spaces.[1] Undoubtedly, a microscope would be necessary to see a dividual structure, or a structural unit in the smallest particles of matter.[2] Through the naked eye or through a microscope, man is able to determine the structure of parts of the body: bones, cartilages, tendons, ligaments, muscles, etc.[2]

Bones are held in place through the help of ligaments and tendons.[3,4] The structural forms of ligaments and tendons are made of wire-like fibers. The tendon fibers extend like lengthwise stripes into the muscles. In the muscles, a second striped structure is placed cross-wise over them.[2,5]

The bones of a skeleton support each other through the wire-like fibrous ligaments attached at their ends. The anatomical arrangement is bone end, ligament, bone end.

Bones are also connected to muscles through the lengthwise fibrous tendons. This anatomical arrangement is bone, tendon, muscle. Between two bones the arrangement would be bone, tendon, muscle, tendon, bone.

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[1] Klee, Thinking Eye, p. 333.

[2] Ibid., p. 335. [3] Ibid., p. 337.

[4] Klee, Nature of Nature, p. 163.

[5] Klee, Sketchbook, p. 26.

When a muscle is shortened through contraction, it can cause two bones to form different angular relationships. If the angle change of the bones is dependent upon the movement of the muscle, then bone function is primarily structural in contrast to the motor function of the muscle.

Muscles have specific tasks to perform; they act independently of one another. This means that they have a higher functioning order than bones. Not only must bones be moved, but they must coordinate with other bones. The two tendons play intermediate roles when an active muscle causes two passive bones to move.[1,2]

I	ACTIVE	Muscle
II	MEDIAL	Tendon
III	PASSIVE	Bone

It can be argued that the three stages of motor organization start with the bones, because they make a movement concrete.[3] It all depends upon the point of view. In fact, the initial impetus to movement begins in the brain, because it sends out rays of command. A muscle does not really act on its own, but it does obey the commands of the brain which are communicated through the nervous system. From that point

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[1] Klee, *Sketchbook*, pp. 27-28.

[2] Klee, *Thinking Eye*, p. 338. [3] Ibid., p. 344.

of view, the chart would look like this.[1,2,3]

I	ACTIVE	Brain
II	MEDIAL	Muscle
III	PASSIVE	Bone

What is essential is that the bond between active, medial and passive be grasped. Understanding the principle and applying it is the goal.

Cyclical Movement - The Water Cycle

The water on this planet can raise some curious questions. These are a sampling.

If all the water that flows in brooks and rivers does not end up in lakes and oceans, where does it go?

How are mountain springs fed?

How does snow get up in the clouds?

Understanding that water vapors rise into the higher atmosphere where they collect and fall again to the earth satisfies most inquiries.

The water cycle is an endless one: liquid comes down from the sky and vapors go up to the sky. This is a beginningless and endless cycle. Diagrams can be made to represent this eternal cycle. An ellipse,[4] a circle, even a figure eight would satisfy.

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[1] Klee, Thinking Eye, p. 343.

[2] Klee, Sketchbook, p. 29.

[3] Klee, Nature of Nature, p. 165.

[4] Ibid., p. 91.

Some of nature's other cycles are the seasons, phases of the moon, day and night, and the planetary movements about the sun. Movement in these cycles can be expressed in many ways.[1]

Cyclical Movement - Blood Circulation

Voluntary movements of the body are activated by the brain. These movements are subject to fatigue, slackness and sleep. Involuntary movements of the body are continuously performing their functions.

An involuntary, cyclical system is the circulation of the blood. A simple schematic drawing to show blood circulation is a figure eight placed on its side. The junction between the two parts represents the location of the heart. This can become a clearly thought-out diagram representing the circulatory system.[2,3,4] Relaying this outline to the figure eight (it can be done in several ways) will show the cyclical nature of the circulation.

I. The heart pumps (active).

  III. The blood flows through the arteries, is moved (passive).

  II. The lungs purify, they participate by purifying (middle).

  III. The blood flows passively back towards the heart.

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[1] Klee, Nature of Nature, p. 97.

[2] Ibid., p. 102. [3] Ibid., p. 107.

[4] Klee, Sketchbook, p. 32.

I. The heart pumps again (active).

 III. The blood is again set in motion and returns to the part of the heart where the cycle started (passive).[1]

ACTIVE:	I.	Heart
MEDIAL:	II.	Lungs
PASSIVE:	III.	Blood of the arteries and veins.[1]

Rhythm

There is power in rhythm; it can be simultaneously perceived in three ways. Rhythm can be seen, it can be heard, and it can be felt with muscular reaction.[2] There are cosmic rhythms, for example, day and night, the four seasons, and the ebb and flow of the tides. Rhythms are natural to man: breathing in and out, walking to and fro, and the perpetually rhythmic flow of blood as it circulates in the body.[3] These rhythms are marked by the regular recurrence of changes or beats in systems of motion.

The distinction between individual and dividual structures and the concept of rhythm are used in the movements and countermovements that take place on a picture plane. Rhythm can occur with both individual and dividual structures.[4,5] Rhythmic beat is based on the repetition of units or small groups with or without apparent division.[6]

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[1] Klee, _Thinking Eye_, p. 355.

[2] Ibid., p. 267. [3] Ibid., p. 268.

[4] Klee, _Nature of Nature_, p. 80.

[5] Klee, _Thinking Eye_, p. 246. [6] Ibid., p. 269.

A structural unit[1] which is a group of repeated dividual (divisible) structures can create elementary rhythms.[2] A simple example is a field of points where points can be taken away or added without changing the rhythmic character or the structural unit.[3] Their over-all quality is useful when linked with individual (indivisible) units.[4] However, structural units, and even structural constructions,[5] can become mere ornamentation; then the rhythmic relation to inner creative artistic drives is lacking.[6]

The simplest of primitive rhythms uses vertical and horizontal lines separately or together in structural forms[7] or constructions.[8] This example illustrates progressive rhythmic movement on a picture plane. About two dozen vertical lines progressively decreasing in length and thickness as the intervals between them progressively narrow, create an illusion of the verticals regressing into the distance. Instead of orderly progression of the thickness and length of the verticals and the distances between them, the verticals can be arranged in a less organized manner permitting an interweaving of progressive and regressive rhythmic effects.[1] This changes the rhythm from a progression of steps to one of 'leaps' due to the interpenetration of progression and regression.[2] Depending upon the total action within a composition, the 'leaps' can be arbitrarily regarded as half 'leaps' or full 'leaps'. Observation will confirm that full 'leaps' demand greater energy than lesser 'leaps'.[3,4] Maintaining a uniform thickness of the vertical lines tends to keep them all on one plane, and the perspective effect is lessened.[1]

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[1] Text, p. 165.

[2] Klee, Thinking Eye, p. 217. [3] Ibid., p. 227.

[4] Text, p. 174.

[5] Text, p. 175.

[6] Klee, Thinking Eye, p. 229.

[7] Text, p. 175.

[8] Klee, Thinking Eye, p. 217.

Understanding primitive rhythms can lead to amplification of rhythmic, progressive and regressive movements and countermovements in more complex arrangements.[2] Once a composite rhythm has been designed, it can be repeated in various ways. To mention a few, there are reversal, displacement, reflection and rotation.[5]

One way of creating rhythmic dissymmetry is with ratios. A suggestion is the Golden Section where the smaller part is to the larger as the larger is to the whole:

$$a:b = b:(a+b)$$

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[1] Klee, Thinking Eye, p. 218. [2] Ibid., p. 219.

[3] Klee, Nature of Nature, p. 75.

[4] Klee, Thinking Eye, p. 319.

[5] Ibid., p. 228

Substituting numbers for the letters, the equation would be:

$$3:5 = 5:8$$[1,2]

Up to this point, rhythms have been conceived quantitatively through lines. As a function of measure, lines can make linear planes; therefore, they are extensions of the rhythms associated with lines.[3] A rhythmist at work is a conductor leading a symphony. He makes rhythmic, linear and planar images in space with his baton.[4]

New dimensions are added to these rhythms, and problems are compounded, with tone value (weight) and color (quality).[5] "Movements of measure: broadening - narrowing, expansion - contraction. Movements of weight: thinning - thickening, stretching - tightening."[6] "The qualitative or accented treatment . . . is dynamized in comparison with the quantitative treatment."[7] For simplification, verticals have been used in the examples, but relationships exist among verticals, horizontals and diagonals. They are all in the realm of statics and subject to its laws.[8] As rhythmic interaction takes place on the picture plane, the distinctive energies, active, medial and passive, are discernible.[9]

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[1] Klee, Nature of Nature, p. 287.

[2] Klee, Thinking Eye, p. 231. [3] Ibid., p. 225.

[4] Ibid., p. 274.

[5] Text, p. 201.

[6] Klee, Thinking Eye, p. 220. [7] Ibid., p. 301.

[8] Text, p. 195.

[9] Text, p. 171.

Klee discriminates between rigid, flowing and loose rhythmic articulation.[1] Two examples of rhythm with rigid articulation are a person climbing a flight of stairs with gradually increasing effort, and a stone with increasing leaps hurtling down a steep, rugged mountain slope. When a cannon ball is fired at a steep angle up into space, it rises with decreasing velocity. With increasing velocity it returns to the earth. This is flowing articulation in a two-part rhythm. An example of a loosely articulated rhythm would be the leg thrusts of a swimmer.[2]

It is possible to have on a picture plane many kinds of rhythm; individual forms composed of different rhythms; and rhythms of varying intensities. In pictorial composition, rhythms influence the proper relations and interdependence of forms with reference to one another and to the creation of an artistic whole.

The 'I' Concept

In Klee's theories of the formation of form and pictorial form, the human being is used as a point of reference. He uses an 'I' concept to represent the human being. From the cosmic viewpoint, the 'I' is a point radiating energy radially with equal tension.

Distribution of energy with equal tension corresponds to the natural dynamics of a circle or sphere. Man is essentially dynamic. However, he is earthbound, and subject to the laws of nature operating on Earth. Having individual momentum, he contends with tensions around him. He cannot escape gravitation and statics.

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[1] Klee, Thinking Eye, p. 316. [2] Ibid., p. 321.

In physical growth, the 'I' grows upward and at the same time spreads outward creating tensions. The dimensions height and width are static in nature. Inherently the 'I' is radiating equal tensions, but must interact with terrestrial statics. Unequal tensions arise. This tensional interplay creates a dynamic-static synthesis.[1]

Human Orientation in Space

Human beings orient themselves in space with three dimensions: above-below; left hand-right hand; and in front-behind. These three concepts are natural ways for people to judge their positions in space, because the 'I' in each individual is always centrally located.

Above and below are parallel movements. The greater force is the downward pull due to the attraction of the earth.[2]

There is movement each way in the left-right alignment.

The 'in front-behind' orientation involves movement and countermovement.[3]

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[1] Klee, Thinking Eye, pp. 192-193.

[2] Ibid., p. 44.

[3] Ibid., p. 45.

The Mirror Image and Pictorial Space Orientation

It is natural for people to judge their position in space according to three dimensions: above-below; left hand-right hand; and in front-behind.[1] It is just as natural to use the same three dimensions in pictorial space orientation through the idea that the work is an upright mirror image of the person standing in front of it. The three dimensional concepts are made to fit the person.

If an upright person and an upright work of art face each other, then the 'above-below' dimension remains the same for both of them. Of course, if a person remains upright and a work of art is horizontal, then the above would not be true.

A logical reversal occurs when a person faces himself in a mirror. When raising his left hand or advancing his right leg, the mirror image appears to raise his right hand and his left leg advances.[2]

An arbitrary decision has to be made as to whether left and right means to the left and right of the person, or the left and right of the work of art. The concept 'left hand-right hand' is made to fit the person. That means that the direction 'left-right' runs in the same direction as the person standing before the work of art.

For both the person and his mirror image, the dimension 'in front-behind' corresponds in appearance, but the directions are just the opposite. The same reversal is true when standing in front of a picture.[1]

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[1] Klee, Thinking Eye, p. 44. [2] Ibid., p. 55.

Summary

Every movement that takes place on a flat picture plane stands in relation to the natural sense of direction of the person.[2] To understand pictorial space orientation, a person standing in front of a picture should imagine that he has his mirror image before him. He can assume that the dimensions 'above-below' and 'left hand-right hand' in pictorial space run in the same direction as his. The 'in front-behind' directions between the two of them are reversed.[1]

The Pendulum

A small lead weight attached to one end of a long hair which swings back and forth from a fixed point 'p' makes a simple little pendulum. Let 'p' be the center of a circle, then the hair length becomes the radius of the circle. The pendulum's characteristic ability is to register the concept 'back and forth', or movement and countermovement, which leads to balance.[3,4]

To Klee, the pendulum is a symbol of mediation between rest and movement, between gravity and momentum, and between statics and dynamics. When the pendulum moves back and forth, units of time are measured.[1]

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[1] Klee, Thinking Eye, p. 57.

[2] Ibid., p. 55. [3] Ibid., p. 386.

[4] Klee, Sketchbook, p. 52.

If the pendulum is at rest, it is in a vertical position. The pendulum in this position can be called a plumb-line.[2] Due to terrestrial statics, this vertical straight line is attracted to the center of the earth through the force of gravity. A stationary plumb-line (pendulum) is considered static and passive, because it cannot resist the gravitational pull. The absolute power of the plumb-line is so dominant that spontaneous movement cannot take place.

The initial movement of the pendulum occurs only through the agency of an outside power.[3] When the pendulum is moving back and forth, the force of gravity is still at work. As the momentum of the swinging pendulum slows down, it returns to its vertical position: the plumb-line. From a vertical position, the pendulum swings back and forth to the right and to the left of the vertical. In the first swing of the pendulum, the gravitational force is suddenly suspended. Momentum forces become operative.

The oscillations of the pendulum are compromises between gravity and momentum, because both of them are at work. Gravity represents terrestrial statics, and momentum is in the realm of dynamics. Earthly-cosmic tension is created through the movements of statics and dynamics.[4]

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[1] Klee, Thinking Eye, p. 393. [2] Ibid., p. 386.

[3] Ibid., p. 412. [4] Ibid., p. 389.

The Circle

Applying extra force to the swinging pendulum at the fixed central point 'p', causes it to swing swiftly around in a circle. Even if only for a short while, the bond with the earth is broken. Gravity is overcome. With the elimination of gravity, the pendulum has entered the purest form of movement: the cosmic dynamic. The circle in motion is closed, endless movement; countermovement is eliminated. Direction of the movement, whether left or right, is of no consequence. The dominant power of the circle, the purest of dynamic forms, is at point 'p' located in the center of the circle. On the earth there is no perpetual motion because of terrestrial statics. Gravity can never be wholly overcome.[1,2]

The Spiral

When the movement is kept constant, the pendulum rapidly moves around the central point in a circular fashion. If the movement becomes jerky, irregular curves and spirals are made.

Spirals can be controlled. By gradually decreasing the length of the radius, or hair, smaller and smaller circles are created. Larger and larger circles result as the radius, or hair, is gradually lengthened. The variable lengths of the radius combined with the peripheral movement of the lead weight transform the circle into a spiral. The spiral can

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[1] Klee, Thinking Eye, p. 397.

[2] Klee, Sketchbook, p. 53.

be made to move either gradually towards the fixed point 'p', or gradually away from it.[1,2]

The direction towards the center is the death spiral. As the lead weight approaches the central point 'p', its speed is accelerated. It is rushing towards no escape, and becomes bound to the center.

> Anyone who would like to experience this need only imagine that he is a round ball, in centrifugal motion round the inner wall of a funnel. The curves grow narrower and narrower, the rhythm faster and faster as he approaches the bottom of the funnel, the dead point. There is no escape unless a gate opens somewhere, unless a new repelling or attracting force makes itself felt.[3]

In the direction away from the center, the movements of the lead weight become freer and freer. It is seeking escape from the central point 'p'.[4]

The Arrow

Every projectile, whether thrown or fired, results from the need of man to extend his limited human reach. They are designed with this thought in mind: increasing range and accuracy. The arrow is a good example of a precise projectile.[5]

An arrow consists of a slender shaft with a tip at one end and a rudder or vanes at the other end.[6] To show the

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[1] Klee, Sketchbook, p. 53.

[2] Klee, Thinking Eye, p. 399. [3] Ibid., p. 417.

[4] Ibid., p. 400. [5] Ibid., p. 403.

[6] Ibid., p. 405.

path described by an arrow moving under the action of given forces, a symbolic arrow is used. This differs from a real arrow in that the shaft can be of any length and move in many directions because it is trajectory. The aiming power of this symbolic arrow rests with a combined tip and rudder at one end of it.[1] To visualize this symbolic arrow is easy because horizontal trajectory is universally used for 'showing the way'. Following it in public buildings helps in finding main offices, special events, fire exits, and many other things people look for and have difficulty locating.

If at the tip of a shaft the two lines, or sides, are of equal length forming the same angles with the shaft, then the symbolic arrow is a horizontal trajectory. Should the length and angle of the topmost side be larger than the length and angle of the other side, then the symbolic trajectory will descend. If the reverse is true, then the arrow will ascend. The greater the difference between the two sides in length and angle size, the more pronounced will be the descent or ascent.[2,3] Although a symbolic arrow can direct energy either horizontally, upward, or downward, the force of gravity eventually attracts it and the arrow plunges to the earth.[4] A sent arrow is definitely directed movement. The power of any arrow, even when quietly at rest, cannot be denied; the eye readily follows an arrow.

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[1] Klee, Thinking Eye, p. 409. [2] Ibid., p. 411.

[3] Klee, Sketchbook, p. 55.

[4] Klee, Thinking Eye, p. 413.

The pendulum, circle, spiral and arrow may seem to over-simplify statics and dynamics; nevertheless, they do form a base for understanding more difficult applications of these forces used in pictorial representation.

The Scales

The symbol of a pair of scales is a balance of the vertical and the horizontal. The scale consists of a vertical fulcrum, either standing or hanging, and two horizontal pans. One is to the left of the fulcrum, and the other is to the right of it.[1]

The purpose of this scale is to weigh two weights against each other. When the weights on both sides of the scale are the same in appearance, then visual symmetrical balance is achieved. Deviating from visual symmetry, the scale remains in balance even when there are two one-pound weights on one side of the fulcrum, and a weight of one-and-a-half pounds plus another weight of a half-pound placed on the other side. This is visual asymmetrical balance.[2,3] The question of weight as it applies to pictorial elements is always relative[4] because pictorial elements have limited formal factors: line and plane are measure; tone-value is weight; and color is quality.[5,6]

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[1] Klee, Thinking Eye, p. 199. [2] Ibid., p. 203.

[3] Klee, Sketchbook, p. 43.

[4] Klee, Thinking Eye, p. 214. [5] Ibid., p. 87.

[6] Text, p. 201.

Klee poses a problem: On one side of the fulcrum is a linear square which is considered empty.

> When I ask: Do you consider the square heavy or light? - there is no definite answer. For if the answer were 'light', and I added a second, far smaller (linear) square (on the other side of the fulcrum) your hasty answer would be invalidated. For now the square makes a definitely heavier impression. Now we can say, the big one is heavy in comparison to the little one and the little one is light compared with the big one. Relativities.[1,2]

The squares are changed. The large linear square retains its linear appearance despite an application of a very, very light grey tone-value. The small square is solid black. Klee continues his query:

> But what now? Don't the weights tend to equalise each other, and why? The one is lighter in energy but much larger, the other is extremely heavy in energy, but small. Now it is harder to decide which one is really heavier. In such a case our indecision implies a feeling of balance. The effect of weight on the left is more a question of quantity, while on the right it expresses itself more qualitatively. Relativities![1]

This is a simple illustration; in pictorial expression relativities are compounded. Even the picture plane can influence weight. Black is charged with energy and is heavier than white on a white background. Black energy cannot express itself as well on a black background, because it does not stand out. However, white is charged with energy on a black surface. And on a grey background the energies of black and white compete with each other. Using a colored surface with colored media creates more relativities: several colors on a violet background; a green background; a red background; etc.[1]

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[1] Klee, Thinking Eye, p. 213.

[2] Text, p. 201.

The Tightrope Walker

Another kind of scale is a tightrope walker. He is a human pair of scales. A tightrope walker with a pole in his hands is a good symbol of gravitational balance. High in the air, he moves across a rope keeping the force of gravity in balance through weight and counterweight.[2,3]

Statics

Within the great sphere called Earth resides the tremendous power of gravitation. From its central location, this force of gravity radiates in all directions. Everything that is within the earth, on its surface, or above it must reckon with its all-powerful attraction. Its mystifying influence extends far into the atmosphere, affecting the moon, and partaking of the interplay among other heavenly bodies. On the surface of the earth the direction of the gravitational pull is downward.

It must be borne in mind that the force of gravity is a dynamic force from the central point of the earth sphere, which overcomes any resistance it encounters. Gravitation acts like a suction.[1] As a rule, man cannot escape it permanently. Everything on earth is possessed by this force of gravity; consequently, running into problems of statics is commonplace.[2] Even with the ability to move about, earth-bound bodies cling to the earth. Gravitation imposes certain conditions upon them.[3] Man has an upright, or vertical, body. Animals are constructed as horizontals.[4]

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[1] Klee, Thinking Eye, p. 214. [2] Ibid., p. 197.

[3] Klee, Sketchbook, p. 42.

In terrestrial statics, stability means to be rigidly bound to the vertical.[5] Man has an acute sense of both the vertical and the horizontal. If they are not fixed in position for him, he becomes psychologically uncomfortable. At times, physical symptoms, such as dizziness, nausea and staggering, can accompany his uneasiness.[6] Man often extends his arms to counterbalance a fall. He instinctively calls upon the horizontal to stabilize the vertical.[7]

The Three Laws of Statics in Pictorial Abstraction

The First Law of Statics

The first law of statics is gravitation. Schemata for this law are vertical, straight lines.

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[1] Klee, Thinking Eye, p. 183. [2] Ibid., p. 311.

[3] Ibid., p. 176. [4] Ibid., p. 414.

[5] Ibid., p. 182. [6] Ibid., p. 149.

[7] Ibid., p. 147.

The Second Law of Statics

The second law of statics deals with horizontals and horizontal stratifications that occur on the earth as a result of gravitation. Schemata for the second law of statics are horizontal, straight lines.

The Third Law of Statics

The third law of statics concerns diagonals. With diagonals there is a tendency towards instability, with change possible. Rising and falling are represented with diagonals. Schemata for the third law of statics are diagonal, straight lines. Often symbolic arrows are used to indicate their direction.

Mechanical elements of statics:

Verticals: Primary.
Horizontals: Secondary.
Diagonals: Tertiary within the rules of statics.[1]

"Straight lines are the quintessence of the static."[2] The energy of vertical, straight lines is hampered by the pull of gravity, regardless of whether the lines are standing or hanging. Hanging is regarded as a variant of standing because the point where a hanging line is attached must be solidly supported to carry the weight of the vertical.[3] The simplest symbol for the first law of statics is the plumb-line.[4]

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[1] Klee, Thinking Eye, p. 178. [2] Ibid., p. 109.
[3] Ibid., p. 395. [4] Ibid., p. 309.

Cross sections of the earth show parallel stratified layers in a horizontal direction held in place through gravitation.[1] This observation supports the second law of statics which states that horizontals are influenced by gravitational force. Horizontals tend to have a tranquil effect on man.[2]

Having difficulty in maintaining his normal upright posture, an inebriated man coming down the street exemplifies the diagonals. They are unstable. There is an unsureness about diagonals. In addition, there is something exhilarating about them that horizontals and verticals lack.

Dynamics

The basic dynamic principle:

> Avoidance of static rules, gravitation, the plumb-line; hence no distinct verticals, horizontals, or diagonals. Feasible through mobility.[3]

Within early organisms reside dynamic forces; they are esoteric in contrast to the exoteric limits of the material form. The areas where the concepts, dynamic form and limitational form, operate are the inner core, interior space, material limits and exterior space.[4] Dynamics originates with the little grey point within the core.[5]

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[1] Klee, Thinking Eye, p. 311. [2] Ibid., p. 176.

[3] Ibid., p. 180.

[4] Klee, Nature of Nature, p. 63.

[5] Text, p. 164.

Anything possessing dynamic properties expends energy in an effort to overcome the force of gravity. For example: plants grow; animals run; man thinks.[1] Dynamics is equated with energy which means forces in a state of motion.[2,3]

Pure dynamic action within the static limitations of the physical human being is possible through reason, percipience, inspiration, ethics, intellect and intuition among other attributes of the inviolable sanctuary of the human being: his innermost core. It is here, within the mind, that man transcends gravitation.[4]

Although this energy is generally discharged from within, it can to a limited degree be added to material forms. Being painfully aware of the static forms with which he must work, an artist endeavors to bring dynamics to the artistic embodiments of his feelings. However, he must settle for static-dynamic syntheses which never completely express his innermost visions and intentions. Stability in the dynamic realm means 'settled harmonization of free mobility'.[5]

Dynamics is process: it moves, it is found in the act of movement; therefore, it is spontaneous energy.[6,2,1] The circle and sphere are the quintessence of the dynamic.[7] Schemata for dynamics are curved lines and circles.[8]

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[1] Klee, Thinking Eye, p. 395. [2] Ibid., p. 183.
[3] Ibid., p. 393. [4] Ibid., p. 191.
[5] Ibid., p. 182. [6] Ibid., p. 56.
[7] Ibid., p. 111. [8] Ibid., p. 294.

Static Movement

Any movement belongs characteristically to statics if it leads to balance and ends in balance. This is not free mobility, because gravitation subjugates the motion to alien laws.

The three laws of statics impose certain conditions upon movements in the terrestrial static realm.[1,2] Movement becomes a deviation from the normal position of verticals, horizontals and diagonals rigidly bound to the force of gravity.[3]

This restricted motion takes place in three ways. Gravitation causes movement as in falling down. Movement occurs in an effort to evade gravity. It is the result of energies and tensions moving in different directions.[4]

Dynamic Movement

Pure dynamics is intangible; it is characterized by spontaneous energy and motion. Movements of the purely transcendent or dynamic are not impeded by the limitations of gravity.[5] A blown soap bubble helps in visualizing the hovering, gliding, light mobility of a pure dynamic form in constant movement.[6] However, pure dynamic forms in movement are not commonly seen on the earth where terrestrial statics hold sway.

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[1] Klee, Thinking Eye, p. 176.

[2] Text, p. 195.

[3] Klee, Thinking Eye, p. 182. [4] Ibid., p. 180.

[5] Ibid., p. 395. [6] Ibid., p. 414.

Dynamics is more likely to be within static organisms found on earth as plants, animals and man. Through momentum, anything with dynamic properites seeks to overcome gravitation.[1] "The spiral is the purest form of movement conceivable."[2] Dynamic motions radiate from centers; therefore, any deviations in dynamic movements are feasible with shifts within the centers or shifts in the locations of the centers.[3]

Movement in Static-Dynamic Synthesis

Kinematics deals with static movements and dynamic movements.[4] On earth the strongest force is gravity; in encounters, it emerges the victor.[5] Static mobility in movement and countermovement resulting in balance is restricted by gravitation.[6] The free mobility of dynamics can only merge with statics if it is to express itself at all. Activity is dependent not merely on the will; a means for movement must be provided.[7]

Static-dynamic syntheses is the solution: a blending of imminent statics and transcendental dynamics.[8] Peaceful syntheses of the two realms do happen in art. Static, well-balanced and somewhat symmetrical works, are given a touch of the dynamic.[9] Shifting verticals, multi-viewpoints, simultaneity, and projection through time and space are some of the pictorial devices used to deviate from pure static representation.[1]

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[1] Klee, Thinking Eye, p. 395.

[2] Klee, Nature of Nature, p. 82.

[3] Klee, Thinking Eye, p. 182. [4] Ibid., p. 393.

[5] Ibid., p. 413. [6] Ibid., p. 195.

[7] Klee, Nature of Nature, p. 161.

[8] Klee, Thinking Eye, p. 185. [9] Ibid., p. 191.

Pictorial Elements

The chart shows the relationship between the three pictorial elements, line, tone value and color, with their limitations and distinguishing symbols.

Diagram #5-3

Pictorial Elements	Limitations	Distinguishing Symbols
LINE	measure	linear scale
TONE VALUE	measure weight	weight scale between white and black
COLOR	measure weight quality	color circle

The pictorial elements are line, tone value and color. Of the three, line is the most limited, because line is only measure.[2,3] Line involves distance, angles, radial and focal lengths. The linear scale is a measure of length, and is the symbol for pure line. The second pictorial element, tone value, has measure, because tone value is the many degrees between white and black. In addition, it has weight.[2] Lighter tones have less weight than darker tones because darker tones are more weighted with black. The symbol for pure tone value is a weight scale between white and black.

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[1] Klee, Thinking Eye, p. 190.

[2] Klee, Nature of Nature, p. 299.

[3] Klee, Thinking Eye, p. 87.

The third pictorial element, color, has measure, because the area it occupies can be measured. The lightness and darkness of color give it a weight dimension. However, measure and weight do not completely define color. A yellow and red of equal brilliance (weight) cover two areas of the exact size (measure). The weight and measure of the yellow and red are alike. The difference between them is color quality: yellowness and redness.[1,2] "Just as we can compare salt and sugar in every respect - except their saltiness and sweetness."[3] The symbol for color is the color circle.[4]

There are innumerable proportions of line, countless combinations of tone values, and a myriad of color harmonies. They all have very definite and distinctive modes of expression.[5] "Mastery of these elements gives us the power of creating things so strong that they can reach out into new dimensions, far removed from conscious associations."[4]

Color

> I shall try to tell you a few useful things about colours. In this I shall not limit myself to my own observations, but in order to tell you these useful things, I shall not hesitate to draw on specialists in the field and others. Goethe, Philipp Otto Runge, whose colour sphere was published in 1810, Delacroix, and Kandinsky, author of Concerning the Spiritual in Art, to mention only a few.[6]

Nature is resplendent with color; one has only to look, to think about and to be thankful. In the atmosphere, that

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[1] Klee, Thinking Eye, pp. 86-87. [2] Ibid., pp. 90-91.

[3] Ibid., p. 87. [4] Ibid., p. 88.

[5] Ibid., p. 90. [6] Ibid., p.467.

intermediate realm between the earth and the outer cosmos, nature has placed an exceptional phenomenon. It is the mark of color called the rainbow. Being located in an intermediate realm, the rainbow colors are in an intermediate, finite form and not in their transcendent form, which must be infinite. To be sure, they do have a certain degree of perfection, but not quite the highest; they are only half transcendent. There is a flaw in the rainbow: it is the number seven. Someone named red-violet, red, orange, yellow, green, blue and blue-violet as the seven colors of the rainbow, but red-violet and blue-violet (sometimes called indigo) are not pure colors. In addition, man's eyes are not attuned to the claims of science that beyond the red something behaves like heat, and that blue manifests chemically.

By extending the arc of the rainbow into a circle, the linear arrangement of the seven rainbow colors becomes seven colored circles within one another. This is not adequate as a color chart because nothing can be learned about the color relationships. Since violet is common to both red-violet and blue-violet, these two halves can become a whole, then violet emerges as the pure color. There are now six pure spectral colors: red, orange, yellow, green, blue and violet. Placing them in this order on the circumference of a circle which is closed, endless movement and the purest of dynamic forms,[1] the rainbow is seen as a ring.[2] "This cosmic concept of pure colors has found its appropriate representation in the circle."[1]

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[1] Text, p. 189.

[2] Klee, Thinking Eye, p. 496.

Dividing the circumference into six arcs (one for each color) and at their junctions connecting them with three diameters, results in three color pairs: yellow-violet, red-green and blue-orange.[2,3] The paired colors are known as complementary colors, or polar opposites. The phenomenon of the complementaries can be tested. Select one of the colors; for example, red. Gaze at the red, but do not stare, until the eyes begin to tire. Then quickly look at the white surface nearby. Green should be seen; this is known as an afterimage. When eyes become saturated with one color, they seem to demand its complement, or opposite, creating it if necessary.[4]

All of the three pairs intersect at the grey point in the center of the circle.[5] The existence of the grey point in the center of the circle can be proven by mixing equal parts of any two complementary colors together. The result will be grey.[6] The purity of a color is reduced, or greyed, in proportion to the amount that is added to it of its complement.[3]

Three pairs of complementaries were discovered by drawing three diameters. Other color pairs can be found in the same way because any color exactly opposite a color on the color circle is its complementary.[7]

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[1] Klee, Thinking Eye, p. 471. [2] Ibid., p. 88.

[3] Ibid., p. 472. [4] Ibid., p. 473.

[5] Text, p. 166.

[6] Klee, Thinking Eye, p. 476. [7] Ibid., p. 478.

Red, yellow and blue are the bases for the other colors; therefore, they are called primary colors. Endless, peripheral color movements in any direction take place along the circumference of the color circle. The effectiveness of each of the primary colors, red, yellow and blue, measures two-thirds of the circumference. Red, as an example, is strongest where it is located on the color circle. In one direction, red becomes warmer as it moves towards yellow. In the other direction, red becomes cooler as it moves towards blue. Red progressively weakens as it approaches yellow and blue. The area where its influence is nil is one-third of the color circle, and is opposite red. Here is found the complementary color of red which is green. They have a diametrical relationship and nullify each other as colors.[1]

What applies to red is equally true for yellow and blue. Each of the primaries has a two-thirds scope of influence on the circumference of the circle; they add up to an overlapping, three-part movement.[2]

This is a copy of the diagram of Klee's Canon of Color Totality.[2]

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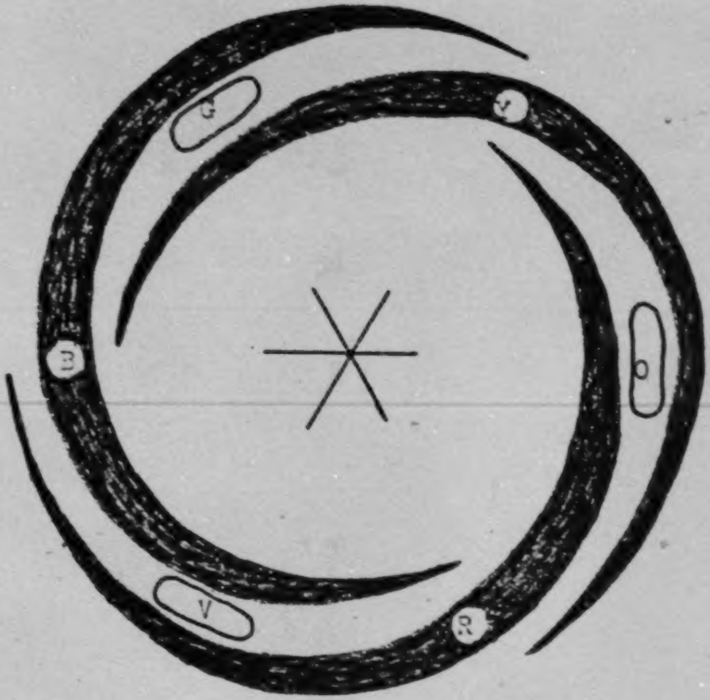
[1] Klee, Thinking Eye, p. 486.

[2] Ibid., p. 494.

Diagram #5-4



B---Blue
Y---Yellow
R---Red
O---Orange
V---Violet
G---Green

With music in mind, Klee comments about the Canon of Color Tonality. "The voices come in successively as in a canon. At each of the three main points one voice reaches its climax, another voice softly begins, and a third dies away."[1] Secondary colors result from a mixture of two primary colors: red and yellow create orange; yellow and blue create green; and blue and red create violet.[2] When a primary color and a secondary color are mixed together, tertiary colors are made: yellow-orange, yellow-green, blue-green, blue-violet, red-violet and red-orange.[3]

The Point of Contact

For simplicity, pencil and paper are the chosen media for most of the discussions in this book; however, any media would be valid. In the act of creation, whenever an artist applies the pencil he is holding in his hand to the paper upon which he is working, a point is the first mark that he makes. This 'point of contact' always occurs, with or without deliberation, regardless of the media used.

This 'point of contact' is to the artist what the 'little grey point' is to nature. The most obvious difference is that the artist's point is visible; therefore, it cannot be dimensionless.[4] This dynamically charged point is a small planar element poised between the artist's intention, or plan, and the working out of his plan in material form.

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[1] Klee, Thinking Eye, p. 489. [2] Ibid., p. 88.

[3] Ibid., p. 480. [4] Ibid., p. 105.

Klee notices that: "All pictorial form begins with the point that sets itself in motion."[1] Applying the tip of a pencil to a sheet of paper leaves a tiny point. When the pencil is removed, the point remains quietly at rest on the paper.

Line

When a point is made by applying a pencil tip to paper and the pencil moves along, a line is made. A line has length. If the line shifts position and closes upon itself, a plane is formed having length and width. When planes clash or mesh, a solid, or volumetric form, is created having length, width and height.[1,2]

In review:

Point	Primal element
Point into line	One dimension (length)
Line into plane	Two dimensions (length, width)
Planes into a spatial dimension	Three dimensions (length, width, height)[3]

On a sheet of paper, an artist applies his pencil to a point at rest, and sets it in motion by drawing a line. Picturesquely, Klee draws a line that "goes out for a walk."[4]

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[1] Klee, *Thinking Eye*, p. 24.

[2] Klee, *Sketchbook*, p. 18.

[3] Klee, *Nature of Nature*, p. 301.

[4] Klee, *Thinking Eye*, p. 105.

It encounters lines with various characteristics and different destinations. Among them are active, rhythmic, interpenetrating, convergent, divergent, companion and detoured lines.[1,2] Free and hurrying lines display active, dynamic movement. In the dual concept, 'dynamic-static', static is more likely to be represented by straight lines.[3]

Often the question is asked: is there really such a thing as a line in nature? It can be argued that line is a plane at eye level and results when two planes meet. Even if an artist cannot see line, he senses it; and what he can sense, he can perceive and make visible. Line is pure abstraction when it follows an arrow shot into the air; when it is described in space with a conductor's baton; or when a person expresses a line of thought. Lines appear in different ways; they have relative existence in comparison with planes and solids. There is always the powerful plumb-line, perceived or not! Yes, there are lines.[4]

Dualism

Dualism is treated as a unity; for example, rest and unrest, balance and unbalance, movement and countermovement are alternate elements on a picture plane.[5]

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[1] Klee, Thinking Eye, pp. 105-108, 123-125.

[2] Klee, Sketchbook, pp. 16-17.

[3] Klee, Thinking Eye, p. 109.

[4] Klee, Nature of Nature, p. 301.

[5] Klee, Thinking Eye, p. 16.

Radiant Energy

Radiation, or energy, moves outward in all directions from the innermost point on a plane, which is normally located in the center of the plane.[1] A line generally radiates energy along its length. For every energy movement generated on a plane, or in a line, there are equal, greater or lesser energy countermovements outside the plane and the line. Confrontation between the plane, or line, energy movements within them, and the outside energy countermovements, creates tension.

Progressive Stratification

The dynamic energy that radiates from the innermost point, or center, of a plane, progressively pushes from the center to the outer limits of the plane. Depending upon its relative strength, this energy can extend beyond the plane limits and create a force field. This field of force surrounding a plane challenges trespassing counter energies.

To Klee, the concepts 'inner' and 'outer' are either relative or limiting when applied to energy movements.[2] He uses progressive stratification to indicate the degree of power the energy loses or gains in its movements. Extension dilutes the energy and contraction enhances it,[3] regardless of whether the energy is confined inside the plane or escapes its borders. Discussions of the functions of a daisy stem on page 170 and the centrifugal growth of an onion on page 171 relate to Klee's use of progressive stratification in energy movements.

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[1] Klee, Thinking Eye, p. 16. [2] Ibid., p. 31.

[3] Klee, Nature of Nature, p. 137.

Reciprocal Tension

A point on a sheet of paper is at rest until another point is brought close enough to create reciprocal tension.[1] This means movement and countermovement between the two points; in other words, there is a pull in both directions at once. If the artist wishes to resolve the tension between the two points, he applies a pencil. The points visibly reach out to each other and a line results.[2]

Circumscribed lines can create planar impressions; for example, squares, triangles and circles. However, the figures become composites of both lines and planes. A square would be a black outlined square figure without the solidity associated with a plane. The result is only a planar impression.[3]

A true plane is created when reciprocal tension between parallel lines is discharged. The two sets of parallel lines in the square visibly reach out to each other and a solid black square plane is created. In this way, linear movement is displaced to produce planar form. The edges of the square plane are lines, but they are passive. They are depleted of energy. It was discharged when they moved toward their parallel line. It is the plane that is active.[4]

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[1] Klee, Thinking Eye, p. 125.

[2] Ibid., p. 19. [3] Ibid., p. 111.

[4] Ibid., p. 112.

Accentuation Determines Linear Energy

Lines in a series are said to be stratified, or layered. When lines are grouped in series, the most powerful ones stand out.[1] This contrast occurs because the most noticeable lines have been accented in one or more ways; for example, light-dark, or thick-thin contrasts. The degree of radiation emanating from lines is determined by accentuation.[2]

The Third Dimension Presents Problems

The flat surface upon which an artist works is often referred to as a picture plane. A flat picture plane has only two dimensions; they are length and width. The third dimension, depth, is missing.

Many methods used by artists succeed in convincing the viewer that there is depth, or space, on the surface of the flat picture plane. However, space on a two-dimensional picture plane remains illusionary. Since it exists purely as an idea, or concept, an artist is free to eliminate, compress, or stretch space in artistic expression. One way of suggesting depth is with converging lines. Parallel lines moving into the distance appear to come closer together creating the illusion of distance and space.

During the Renaissance this single idea was developed as a mechanical means to achieve a three-dimensional effect. This intellectual device, linear perspective, is a common form of visual deception.[3]

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[1] Klee, Nature of Nature, p. 129.

[2] Klee, Thinking Eye, p. 27. [3] Ibid., p. 49.

Although depth on a flat surface can only be sensed, to entirely eliminate it presents problems. As soon as points, lines, planes, or forms are made on the surface, spatial relationships are perceived. The picture plane becomes a background or ground, and participates in the interplay of tensions that occur on its surface. Movement and countermovement take place when different tone values of grey, or of colors, are used.[1] When planes are placed side by side, one behind the other, overlapping, or interpenetrating, 'in front-behind' movements are visible.[2]

Exotopic and Endotopic Treatment

One way of moving a plane, or part of it, forward or backward in space is through planar boundary contrasts.[2] The emphasis is always on only one side of the boundary lines of a plane and is determined by the effect desired.[3]

For example, to bring a square plane forward in space, darken the area outside of the square tapering off the color as it moves away from the boundary. Use a deeper value than the color of the square, or a deeper contrasting one. This is exotopic treatment. It produces contrast outside of the plane.

For special emphasis in the center of the square, darken the inside of the boundary lines tapering off the color as it moves away from the inner edges of the square. Use a deeper value than the color of the square, or a deeper contrasting one. Using deeper tonal values within the planar boundary lines is called endotopic treatment. It produces contrast within the plane; areas tend to move forward or backward in space.[1]

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[1] Klee, Thinking Eye, p. 53.

[2] Ibid., p. 49. [3] Ibid., p. 51.

Exotopic and endotopic treatments contribute to the tensions and contrasts necessary to a living picture because they are diametrically opposed to one another. Their expressions of energy are based on contrast.

This flooding and tapering off of color can also be used in simultaneous interpenetration of planes. An example is two interpenetrating circles. They can both be treated exotopically or endotopically. Another way is to treat one circle exotopically, and the other circle endotopically. The area where the two circles overlap can be treated just like the rest of the two circles; in contrast to the two circles; or a combination of exotopic and endotopic. Many variations are possible. The two interpenetrating circles can become more complex by having concentric circles radiate from their centers. Reciprocal interpenetration affords the opportunity of various combinations of exotopic and endotopic treatment.[2]

Perspective

Most everyone knows what railroad train tracks look like. The train track rails lie on sleepers. A surveyor or map maker draws train track rails as two parallel lines with the sleepers, or cross ties, placed at regular intervals between them. This is the way train tracks are laid out, but represented in spatial terms they look quite differently. The rails, in reality parallel, appear to converge, and the distance between the sleepers increases perceptibly towards the viewer when he is looking down a railroad track. A drawing of a train track seen frontally has two diagonal lines wider apart at the bottom than at the top, and between the two lines a progression of cross lines. The cross lines are wider apart nearer the bottom, and are placed progressively closer together as they approach the top.[1,2] They are in crosswise gradation.

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[1] Klee, Thinking Eye, p. 52.

[2] Ibid., pp. 129-131.

In Diagram #5-5 on page 216, a train in the far distance is approaching the viewer who is looking down the track. A front view of the train is drawn on the railroad track. The train is placed where the diagonals are closest together. This is at the top of the diagram. The train is at a right angle to the planes between the two rails.[3] This diagram of a train in the far distance traveling along the train track towards the viewer is a spatial, third-dimensional event. In this third dimension, new angles and planes can be created.

See Diagram #5-6 on page 216. The two diagonals (the train track rails) are extended through the train. The diagonals are now twice as long; they make an 'X' with the train

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[1] Klee, Thinking Eye, p. 135.

[2] Klee, Sketchbook, p. 36.

[3] Klee, Thinking Eye, p. 137.

at the center. Starting with the right diagonal, the planes are drawn at right angles to the planes between the cross lines (the sleepers). They end at the extension of the left diagonal. Again planes are drawn at right angles to the planes just made. They end at the extension of the right diagonal. This is repeated once more and completes the diagram. It could have been constructed in other ways, too. "In the end we manage to construct a space into which we can march erect."[1]

Diagram #5-5

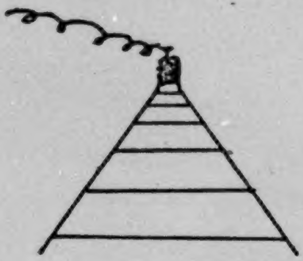
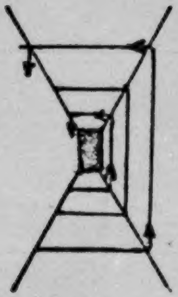


Diagram #5-6



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[1] Klee, Thinking Eye, p. 137.

The Shifting Vertical

This simple Diagram #5-7 on page 218 is presented as an aid in understanding a shifting vertical or shifting viewpoint. Again a frontal view of a railroad train track is drawn. The difference is that there are only two sleepers. One of them is up near the front; the other one is farther back. Each sleeper is divided into four equal parts. Lines are drawn from the nearby sleeper to the distant sleeper intersecting the sleepers at their division points. To the two train track rails have been added three more lines in this ground-plane perspective. Now the diagram has five lines in lengthwise gradation. The line in the center is the shortest distance between the two sleepers and is perpendicular to them. It is the only vertical line. It is the line of the viewer looking down the train track. The veritcal line is a logical line to represent the viewer. Klee calls it the frontal plumb-line.[1]

When a person is upright, he is far more comfortable in looking at his environment when the horizontal and vertical are fixed. He wants his world upright. "We have an acute sense of the vertical that keeps us from falling; and if need be (in an emergency), we extend our arms to correct and counterbalance a mistake."[2] In the diagram, the viewer who is represented by the vertical line, is standing in the center of the railroad track. If he changes his position, the vertical line must be where he is. For example, should he move a step to the left, then the vertical line is placed there. The other lines are not affected; they still converge from the front sleeper to the rear sleeper.

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[1] Klee, Sketchbook, p. 37.

[2] Klee, Thinking Eye, p. 147.

In Diagram #5-8 on page 218, the viewer is standing in the middle of the railroad track. The two diagonal train track rails are extended beyond the sleeper in the distance. Starting with the right diagonal, a plane is drawn at right angles to the plane between the two sleepers. This is repeated twice. Within each of the three planes, the same converging lines are erected as in the first plane.

> Again we have a space into which we can enter. I should like you to pay special attention to the side walls.
>
> On the ground-plane it was the vertical that assumed special importance; here it is the horizontal.[1]

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[1] Klee, Thinking Eye, p. 139.

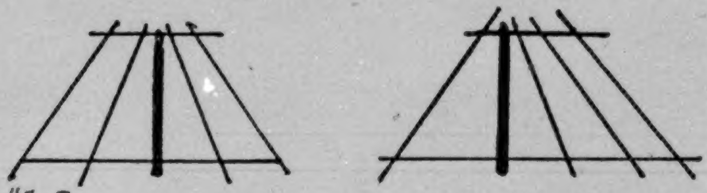

Diagram #5-7

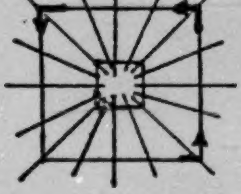

Diagram #5-8

'I' and the Shifting Vertical

The shifting viewpoint, which was explained with the 'I' looking down a railroad track, is not restricted to body movements alone. Flexible eye movements create shifting viewpoints, too. Eyes look forward, up, down, left and right. They readily adjust to observe things in close scrutiny, at varying distances, and far away.

Klee's use of the term 'I' refers to the 'I-ness' of a human being. 'I' is understood to mean the center of being. When Klee speaks of 'I' very close, 'I' not so close, and 'I' far away, it generally does not matter whether he means physical or eye movements.[1] This is his way of relating the 'I' to pictorial, subjective space and the points, lines, planes and forms interacting within this space on a flat picture plane.

Central Perspective

When all the space on a picture plane is determined from one viewpoint only, then the horizon, or eye level, is permanently located and the space is divided above or below the horizon line. All lines in the picture plane will converge towards this single horizon. This is called central perspective; it has a motionless visual point.[2]

On the picture plane, things are, so to speak, generally 'frozen' in space. Some movement might be created by handling elements with constructive dexterity. It is not, however, a direct way of creating movement and countermovement.[1]

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[1] Klee, Thinking Eye, p. 140.

[2] Ibid., p. 152.

As far as perspective is concerned, Klee says: "The value of the whole process lies solely in the possibility of checking: there is no merit to drawing in proper perspective; anyone can do it."[2]

The Horizontal

The horizon line is an imaginary line exactly at eye level which constantly changes with the raising and lowering of the eyes.[3] It divides all visible space into an upper and lower part. It is easy to visualize a vertical line as representing a person and a horizontal line portraying his eye level. Lifting his eye level generally extends his horizon.[4,5] The tendency is to visualize a person's horizon only in front of him, but ideally it surrounds him. Klee selects a disc to represent this ideal horizon.

The horizontal as pure form could possibly be movement,[4] or it might be latent mobility; however, the horizontal suggests rest. The human frame assumes the horizontal in sleep. To man, lying and working are not easily compatible. Therefore, in the realm of statics, lying or at rest, implies inactivity.[6]

It is well to bear in mind that static does not necessarily mean 'at rest', because a static can also mean 'in conditioned motion' or 'becalmed motion'.[7] Movement can be found despite a certain tendency towards rest.[6]

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[1] Klee, Thinking Eye, p. 152. [2] Ibid., p. 141.
[3] Ibid., p. 146. [4] Ibid., p. 147. [5] Ibid., p. 162.
[6] Ibid., p. 163. [7] Ibid., p. 176.

Likewise, dynamics does not always mean 'in motion'. It can mean 'in unconditional motion' which indicates a built-in movement.[1]

Deviations from Central Perspective

Basic components of pure central perspective are a single vertical viewpoint, the horizon line, and lines converging towards a vanishing point located on the horizon. The space is defined and remains stationary. Klee uses central perspective as the norm and basis for his conception of movement and countermovement in compositional balance.[2]

Deviating from the rules of central perspective, it is possible to create a sensitive organization of the individual elements on a picture plane. Movement and countermovement naturally occur when shifting viewpoints are used simultaneously; there is interpenetration of space, planes and forms; and both inner and outer views of form are perceived.

To avoid a static arrangement, which one viewpoint most likely creates, either the 'I' remains stationary and the forms and planes are displaced, or they remain stationary and the 'I' wanders around the picture plane.[3] This freedom to move in many directions at once introduces the possibility of several viewpoints; several horizons with their respective vanishing points and converging lines; transparency and intermeshing of planes and figures; and subjective space becoming highly flexible.

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[1] Klee, Thinking Eye, p. 176.

[2] Ibid., p. 140. [3] Ibid., p. 153.

A lively and complex organization, charged with movement and countermovement, arises when successive, interpenetrating, or interlocking perspectives are used on a picture plane. A living picture of recognizable forms is only created when a synthesis of their visual appearance, structure, inner nature and essence is expressed.[1]

Irregular Projection

The term 'irregular projection' is used by Klee for all the deviations from central perspective. Several may appear on a picture plane at one time.

Examples of irregular projection are: perspectives from differing viewpoints; simultaneous inner and outer forms; essence, not so much the appearance, of a subject; interpenetration of space and form; and transparency.

Irregular projection occurs with either a shifting vertical, or viewpoint, or a moving subject viewed from many angles. In either case, the picture plane becomes more dynamic.[2]

Objective and Subjective Representation

To state it simply, true representation is a combination of objective and subjective aspects with emphasis on the subjective.

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[1] Klee, Thinking Eye, p. 121.

[2] Ibid., pp. 155, 195, 253-257.

Synthetic Viewpoint

Three men are looking at a rectangular cardboard carton at the same time. Each man is standing in a different location and at a different height than the other two men. The carton will appear somewhat differently to each of them because each man views the carton from a different angle. When each man draws the carton as he sees it, the three pictures will not be exactly alike. Nevertheless, each is a valid representation of a part of the carton. Each sketch represents one viewpoint. A truer representation would be a collective or synthetic viewpoint.

A combination of their three viewpoints can be done in several ways. Before any work is done, it is well to understand the construction of the carton. This rectangular carton has six planes. Each of the six planes is attached with right angles to four of the six planes. Each plane is attached to one plane above, below, to the right and to the left of its surface. The assumption is made that the carton is empty. The inside of the carton is equally as important as its outside even if it is empty, because the function of the carton is to hold things. It is a container. To show the inside, as well as the outside, the six sides, or planes, could be rendered transparently.

In terrestrial statics, movements are bound to the vertical and are never wholly free. Why is this so? Klee explains:

> Dynamics is the great, the principal area, the endless area of the cosmos.
>
> Statics, by comparison, is an exception, where gravitation kills motion by subjugating it to an alien law. The suction of the stronger. This stronger power is itself dynamically moved and carries the vanquished along in its orbit. But the vanquished does not perceive this directly; he must accustom himself as best he can to the new power and gradually carve out a sphere of motion where, if he manages it skillfully, he can attain a kind of independence.
>
> This is how the plant grows, how man and beast walk or fly.
>
> From the terrestrial point of view: Statics = gravitational forces in one direction; Dynamics = energy.
>
> From a cosmic point of view: Only gravitation; the forces of gravity come together from all sides.[1]

Summary

This chapter is devoted entirely to Paul Klee's theories which are found in his notebooks. In 1925 Klee published a few brief excerpts from his notebooks in the Pedagogical Sketchbook. Klee's notes are found in 1182 pages. His three categories: Towards a Theory of Form Production, Contributions to a Theory of Pictorial Form, and the General System or Methodology of Pictorial Means, overlap and supplement each other. In this research the three divisions are synthesized.

While amassing his copious notes, nothing was further from Klee's mind than the assumption that he was producing a systematically arranged treatise. Written on a class-to-class basis, theories, instructions, philosophies and exercises are interwoven. These voluminous notes present a miraculously complicated interaction of his basic precepts. To uncover all Klee had to say about each of his basic precepts, it was necessary to carefully research the 1182 pages containing his notes.

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[1] Klee, Thinking Eye, p. 183.

Klee's theories have been explored in this chapter under subject matter. Each subject became a field of inquiry. The entire collection of his notes was systematically investigated to ferret out his complete thinking about each specific topic as far as could be determined from his writings.

Movement is germane to Klee's theory of form production. In cosmogony, he postulates a beginningless, circular and cyclical infinity in a constant state of flux where movement is the norm. Klee refers to this procreative condition as 'real chaos', and defines it as a somewhere-existent Nothing or a nowhere-existent Something. Gradually or suddenly an orderly cosmos develops out of the matrix of this 'real chaos' either of its own volition or through the power of a creator. Klee's speculation about 'real chaos' or procreation being a repository of latent possibilities poised between coming-into-being and passing-away, can probably not be proven, but it is conceivable.

A finished image of nature is a chimera; nothing is permanent throughout the boundless reaches of infinity. The dynamic, creative processes of cosmic creation are never complete; they are forever 'becoming'. The secret mainspring of creativity is shrouded in mystery. Although the power of cosmic creativity remains forever unfathomable, man being a part of nature has this creative energy within him, and can to a certain extent move in the direction of its source. This creative power can be made manifest through an artist. He becomes the agent through which the creative force unites with the familiar materials of his finite world.

Every concept has an opposite; there are really paired concepts. Opposing concepts are not necessarily fixed; they can vary in degree. For every concept there is an opposite concept and a neutral point where the concepts cancel each other, or where they both lie dormant with equal energy. The opposite concept of lightness is darkness.

Movement between the white of lightness and the black of darkness creates innumerable subtle tones. Tonal scales to measure tone value movements between white and black pigment are synthetically frozen in movement. However, they do help in understanding the possible nuances of grey tone values.

Tonal scales are structural units, because they are repeatable and, therefore, they are dividual. Tone values can be measured, and they have weight. White is the lightest tone value and the deepest black is the heaviest. Using nuances of grey adds dynamism to pictorial composition. On a picture plane tone values can stand, glide, stride and leap.

Klee selects a grey point as the pictorial symbol for the non-concept 'real chaos': the state of procreation. To clarify his theory of an irritated point as latent energy, Klee uses a germinating tree seed. In nature there is no random toying with results. Within the tiny tree seed is the plan, or image, of the tree. The tiny seed is the base of inner necessity, or drive, to see that the plan is accomplished. It holds the radiant energy needed to carry out the plan. Plan, drive and energy are all within the tiny seed. The tree grows in stages: seed; linear forms; planes. Once the seed is aroused from dormancy, motion is the base for growth of the tree. The tree seed creates a living structure with movement through time and in space. Most plant growth is a syntheses of cross sectional and longitudinal patterns of growth.

Klee gives several examples of active-medial-passive energies. For example, in a flower, the active parts are the soil and roots; the stem and leaves play a medial role; and the flower is passive. Another example studies the motor structure of man and animal. Here the muscles are active; the tendons are medial; and the bones are passive. However, assigning active, medial and passive roles depends upon the point of view. In the case of motor structure of men and animals, the initial impetus begins in the brain. It sends out rays of command. A muscle does not really act on its own, but it does obey the commands of the brain which are communicated through the nervous system. From that point of view, the brain is active; the muscle is medial and the bone is passive. What is essential is that the bond between active, medial and passive be grasped. Understanding the principle and applying it is the goal.

Every organism is an individual, because it cannot be divided without changing the character of the whole, but a dividual can be divided and is characterized by repetition. The distinction between individual, or indivisible units, and dividual, or divisible units, rests on value judgments. The simplest dividual (divisible) unit is called a dividual structure. A repetition of dividual structures creates a group. This group is called a structural unit. If a form is composed of one or more structural units, and does not reach the stage of an individually functioning organism, it is called a structural form. More highly developed than a dividual structure, structural unit or structural form is the individual structure. It is an individual (indivisible) organic whole. This individual structure is called a structural construction.

There are many cycles in nature; for example, seasons, water, phases of the moon, day and night, and the planetary movements about the sun. Within a body is the cyclical movement of blood circulation. Again, the active-medial-passive energies can be applied. The heart is active; the lungs are medial; and the blood of the arteries and veins is passive.

Rhythms are marked by the regular recurrence of changes or beats in systems of motion. The distinction between individual and dividual structures and the concept of rhythm are used in the movements and countermovements that take place on a picture plane. Understanding primitive rhythms can lead to amplification of rhythmic, progressive and regressive movements and countermovements in more complex arrangements. Once a composite rhythm has been designed, it can be repeated in various ways. To mention a few, there are reversal, displacement, reflection and rotation. One way of creating rhythmic dissymmetry is with ratios. A suggestion is the Golden Section where the smaller part is to the larger as the larger is to the whole.

Rhythmic problems are easily compounded with the relationships among line, tone value and color. As rhythmic interaction takes place on the picture plane, the distinctive energies, active, medial and passive, are discernible. Klee discriminates between rigid, flowing and loose rhythmic articulation. It is possible to have on a picture plane many kinds of rhythm; individual forms composed of different rhythms; and rhythms of varying intensities. In pictorial composition, rhythms influence the proper relations and interdependence of forms with reference to one another and to the creation of an artistic whole.

In Klee's theories of the formation of form and pictorial form, the human being is used as a point of reference. The 'I' concept is used to represent the human being. Man is essentially dynamic, but he cannot escape gravitation and statics. Inherently the 'I' is radiating equal tensions, but must interact with terrestrial statics. Unequal tensions arise. This tensional interplay creates a dynamic-static synthesis. Human beings orient themselves in space with three dimensions: above-below; left hand-right hand; and in front-behind. These three concepts are natural ways for people to judge their positions in space, because the 'I' in each individual is always centrally located. It is just as natural to use the same three dimensions in pictorial space orientation through the idea that the work is an upright mirror image of the person standing in front of it. The three-dimensional concepts are made to fit the person.

A pendulum's characteristic ability is to register the concept 'back and forth', or movement and countermovement, which leads to balance. To Klee, the pendulum is a symbol of mediation between rest and movement; between gravity and momentum; and between statics and dynamics. If the pendulum is at rest, it is in a vertical position. The pendulum in this position can be called a plumb-line. Due to terrestrial statics, this vertical straight line is attracted to the center of the earth through the force of gravity. A stationary plumb-line (pendulum) is considered static and passive because it cannot resist the gravitational pull. The absolute power of the plumb-line is so dominant that spontaneous movement cannot take place. The initial movement of the pendulum occurs only through the agency of an outside power. The oscillations of the pendulum are compromises between gravity and momentum, because both of them are at work. Gravity represents terrestrial statics, and momentum is in the realm of dynamics. Earthly-cosmic tension is created through the movements of statics and dynamics. Applying extra force to the swinging pendulum at the fixed central point causes it to swiftly swing around in a circle. Gravity is overcome, even if only for a short while. With the elimination of gravity, the pendulum has entered the purest form of movement: the cosmic dynamic.

The circle in motion is closed, endless movement; countermovement is eliminated. The dominant power of the circle, the purest of dynamic forms, is at the point located in the center of the circle. On earth there is no perpetual motion, because of terrestrial statics. Gravity can never be wholly overcome. Spiral movement can be created with a pendulum. "The spiral is the purest form of movement conceivable."[1]

Klee uses a symbolic arrow to explain precise projectiles. Although a symbolic arrow can direct energy either horizontally, upward, or downward, the force of gravity eventually attracts it and the arrow plunges to the earth.

The pendulum, circle, spiral and arrow may seem to oversimplify statics and dynamics; nevertheless, they do form a base for understanding more difficult applications of these forces used in pictorial representation.

The symbol of a pair of scales is a balance of the vertical and the horizontal. When the weights on both sides of the scale are the same in appearance, then visual symmetrical balance is achieved. Deviating from visual symmetry, the scale may be perfectly balanced but visually each side is not exactly the same. This is visual asymmetrical balance. The question of weight as it applies to pictorial elements is always relative, because pictorial elements have limited formal factors: line and plane are measure; tone-value is weight; and color is quality. Another kind of scale is a tightrope walker. High in the air, he moves across a rope keeping the force of gravity in balance through weight and counterweight.

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[1] Klee, Nature of Nature, p. 82.

The force of gravity is a dynamic force from the central point of the earth sphere which overcomes any resistance it encounters. Gravitation acts like a suction. Everything on earth is possessed by this force of gravity; consequently, running into problems of statics is commonplace. Even with the ability to move about, earth-bound bodies cling to the earth. Gravitation imposes certain conditions upon them. In terrestrial statics, stability means to be rigidly bound to the vertical. Man has an acute sense of both the vertical and the horizontal. If they are not fixed in position for him, he becomes psychologically uncomfortable.

There are three laws of statics in pictorial abstraction. The first law of statics is gravitation. The second law of statics deals with horizontals and horizontal stratifications that occur on the earth as a result of gravitation. The third law of statics concerns diagonals. "Straight lines are the quintessence of the static."[1] The basic dynamic principle: "Avoidance of static rules, gravitation, the plumb-line hence no distinct verticals, horizontals, or diagonals. Feasible through mobility."[1]

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[1] Klee, Thinking Eye, p. 109.

Within earthly organisms reside dynamic forces; they are esoteric in contrast to the exoteric limits of the material form. The areas where the concepts, dynamic form and limitational form, operate are the inner core, interior space, material limits and exterior space.

Dynamics originates with the little grey point within the core. Anything possessing dynamic properties expends energy in an effort to overcome the force of gravity. Dynamics is equated with energy which means forces in a state of motion. Pure dynamic action within the static limitations of the physical human being is possible through reason, percipience, inspiration, ethics, intellect and intuition among other attributes of the inviolable sanctuary of the human being; his innermost core. It is here, within the mind, that man transcends gravitation.

Although this energy is generally discharged from within, it can to a limited degree be added to material forms. Being painfully aware of the static forms with which he must work, an artist endeavors to bring dynamics to the artistic embodiments of his feelings. However, he must settle for static-dynamic syntheses which never completely express his innermost visions and intentions. Dynamics is process; it moves; it is found in the act of movement; therefore, it is spontaneous energy.

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[1] Klee, Thinking Eye, p. 180.

Static movement is restricted, and takes place in three ways. Gravitation causes movement as in falling down. Movement occurs in an effort to evade gravity. It is the result of energies and tensions moving in different directions. In contrast, pure dynamics is intangible; it is characterized by spontaneous energy and motion. However, pure dynamic forms in movement are not commonly seen on the earth where terrestrial statics hold sway.

Kinematics deals with static movements and dynamic movements. The free mobility of dynamics can only merge with statics if it is to express itself at all. Peaceful syntheses of the two realms do happen in art. Static, well balanced and somewhat symmetrical works, are given a touch of the dynamic. Shifting verticals, multi-viewpoints, simultaneity, and projection through time and space,are some of the pictorial devices used to deviate from pure static representation.

The pictorial elements are line, tone value and color. Of the three, line is the most limited, because line is only measure. The second pictorial element, tone value, has measure, because tone value is the many degrees between white and black. In addition it has weight. The third pictorial element, color, has measure, because the area it occupies can be measured. The lightness and darkness of color gives it a weight dimension. However, measure and weight do not completely define color. It differs in quality; for example, yellowness and redness.

The symbol for color is the color circle. There are six pure spectral colors: red, orange, yellow, green, blue and violet. Dividing the circumference of a circle into six arcs (one for each color) and at their junction connecting them with three diameters, results in three color pairs: yellow-violet, red-green and blue-orange. The paired colors are known as complementary colors, or polar opposites. All of the three pairs intersect at the grey point in the center of the circle. The existence of the grey point in the center of the circle can be proven by mixing equal parts of any two complementary colors together. The result will be grey. The purity of a color is reduced, or greyed, in proportion to the amount that is added to it of its complement. Three pairs of complementaries were discovered by drawing three diameters. Other color pairs can be found in the same way because any color exactly opposite a color on the color circle is its complementary.

Red, yellow and blue are the bases for the other colors; therefore, they are called primary colors. Endless, peripheral color movements in any direction take place along the circumference of the color circle. The effectiveness of each of the primary colors, red, yellow and blue, measures two-thirds of the circumference. Klee designed his Canon of Color Tonality to demonstrate the overlapping, three-part movement of the effectiveness of the primary colors. Secondary colors result from a mixture of two primary colors: red and yellow create orange; yellow and blue create green; and blue and red create violet.

In the act of creation, whenever an artist applies the tool he is using to the surface upon which he is working, a point is the first mark made. This 'point of contact' is to the artist what the 'little grey point' is to nature. The most obvious difference is that the artist's point is visible; therefore, it cannot be dimensionless. This dynamically charged point is a small planar element poised between the artist's intention, or plan, and the working out of his plan in material form. "All pictorial form begins with the point that sets itself in motion."[1] Points turn into lines; lines turn into planes; and planes can become spatial forms having length, width and height.

There are different kinds of lines with many characteristics. Among them are active, passive, rhythmic, interpenetrating, convergent, divergent, companion and detoured lines. Free and hurrying lines display active, dynamic movement. Lines generally radiate energy along their length. Radiation, or energy, moves outward in all directions from the innermost point on a plane, which is normally located in the center of the plane. For every energy movement generated on a plane, or in a line, there are equal, greater or lesser energy countermovements outside the plane and the line. Confrontations between the plane, or line, energy movements within them, and the outside energy countermovements create tensions.

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[1] Klee, Thinking Eye, p. 24.

The dynamic energy that radiates from the innermost point, or center, of a plane progressively pushes from the center to the outer limits of the plane. Depending upon its relative strength, this energy can extend beyond the plane limits and create a force field. This field of force surrounding a plane challenges trespassing counter energies. To Klee, the concepts 'inner' and 'outer' are either relative or limiting when applied to energy movements. He prefers the term 'progressive stratification' to indicate the degree of power the energy loses or gains in its movements. Extension dilutes the energy and contraction enhances it, regardless of whether the energy is confined inside the plane or escapes its borders. Reciprocal tension occurs with movement and countermovement between two sources of energy. As soon as points, lines, planes or forms are made on a picture plane, spatial relationships are perceived. The picture plane becomes a background, or ground, and participates in the interplay of tensions that occur on its surface.

One way of moving a plane, or part of it, forward or backward in space is through planar boundary contrasts. The emphasis is always on only one side of the boundary lines of a plane, and is determined by the effect desired. Contrast made outside a plane is called exotopic treatment; inside a plane it is known as endotopic treatment.

When a person is upright, he is far more comfortable in looking at his environment when the horizontal and vertical are fixed. He wants his world upright. Klee has assigned a vertical line to represent the viewer of a picture. This line could also represent a viewpoint. The viewpoint shifts with the viewer; as he changes position, his viewpoint naturally changes. When all the space on a picture plane is determined from one viewpoint only, then the horizon, or eye level, is permanently located and the space is divided above or below the horizon line. This is called central perspective; Klee uses it as the norm and basis for his conception of movement and countermovement in compositional balance.

Deviating from the rules of central perspective, it is possible to create a sensitive organization of the individual elements in a picture plane. The term 'irregular projection' is used by Klee for all the deviations from central perspective. Examples of irregular projection are: perspectives from differing viewpoints; simultaneous inner and outer forms; essence, not so much appearance, of a subject; interpenetration of space and form; and transparency. Irregular projection occurs with either a shifting vertical, or viewpoint, or a moving subject viewed from many angles. In either case, the picture plane becomes more dynamic.

CHAPTER 6

PAUL KLEE'S TEACHING METHODOLOGY

Authenticity Leads to Quality

In 1923 Klee said to his students at the Bauhaus:

> You will never achieve anything unless you work up towards it. You can't break in halfway through the process, and least of all can you start with a result. You must start at the beginning. Then you will avoid all trace of artificiality, and the creative process will function without interruption.[1]

By this he meant that authentic artistic expressions only originated within an individual.[2] Authenticity inevitably led to quality, and quality was the ultimate and distinguishing characteristic of each individual student's unrepeatable and unique experience as he engaged in the art process.[3]

Insistence upon authenticity in artistic endeavors was paramount to young Paul Klee when he was an art student. During the summer of 1901, he entered in his diary reflections on his creative performance since his arrival in Munich.

> One thing, however, I must grant myself: the will to attain the authentic was there. Else I might have been content, as a tolerable sketcher of nudes, to turn out compositions depicting Cain and Abel. For this I was too skeptical. I wanted to render things

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[1] Haftmann, Mind and Work of Paul Klee, p. 83.

[2] Ibid., p. 84.

[3] Klee, Thinking Eye, p. 16.

> that could be controlled, and clung only to what I carried within me.[1,2]

To avoid any temptations to copy, he stressed that his students' inimitable reactions to forms, or objects, were of the utmost importance.[3] He tried to draw out of them their fullest and peerless expressions. Klee held no standardized limits of achievement. If he had done so, then the attainment of his standards would have undoubtedly made some of his students complacent, even self-satisfied. Their responses would have been static, but safe in that they had managed to please their master. This, of course, was not the case; Klee sought only authentic and dynamic expressions. There was only one way to achievement. Each student had to seek within himself his unrealized potentials which Klee knew resided in all sincere seekers. Klee offered himself as an example to his students: "We should simply follow our bent . . . Wishing to provide things one can be sure of, I limited myself to my inner being.[4]

"Art Does Not Reproduce the Visible But Makes Visible"[5]

Klee wished to develop in his students the habit of discovering the invisible in the visible reality which they constantly encountered in the terrestrial realm. He urged

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[1] Klee, Diaries, p. 55.

[2] Text, p. 28.

[3] Haftmann, Mind and Work of Paul Klee, p. 39.

[4] Klee, Thinking Eye, p. 21.

[5] Ibid., p. 76.

them to go beyond the mere penetration of surfaces. They would arrive at richer and more significant understandings if they could see through objects to their initiating sources. This meant acquiring new attitudes of vision and comprehension towards the environment and the forms within it. Only through perseverance would they begin to unfold their inherent and ubiquitous creative imagery.

Totality of Vision

Haftmann wrote that Klee was constantly asking his students: "What do you see?"[1] Klee was not asking them for generalities; he was pressing them for specifics. He was forcing his students to be exact in their perceptions. They were learning the art of visual study where even a casual glance is acute observation. One way he checked their perceptual acuity was to have them precisely draw such things as reflections in a glass of water, a needle in a ball of yarn, and a finely veined leaf. Through a keener awareness of forms in their environment, students began to store sharp memories of forms within themselves.[2] Klee made it clear that this painfully precise investigation of the appearance of forms was not to be underestimated, but he just as clearly insisted that the investigation was to be amplified.[3] "An object grows beyond its appearance through our knowledge of its inner being, through the knowledge that the thing is more than its outer aspect suggests."[1]

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[1] Haftmann, Mind and Work of Paul Klee, p. 113.

[2] Ibid., p. 114.

[3] Klee, Thinking Eye, p. 63.

Visible penetration can be arrived at in two ways: through material means and through intuitive means. A common way of seeing through the outside of forms to their inside is by dissecting them. Fine optical instruments, for example, microscopes and x-rays, can be used with some forms to gain a better understanding of their inner nature. Once this knowledge is gained, inferences about the interior of an object can be made from the exterior appearance. There remains yet another way to understand the nature of forms; this is through non-optical impressions. Involvement with, and yet simultaneously, above objects, or an internal experiencing of objects, describes the process. If percieved objects have been assimilated into a particular attitude towards the world, then internal impressions of them can bring illumination.[2] Klee attempted to develop in his students total vision which is a synthesis of outward seeing and inner perception. He said, "An element of totality enters into our conception of natural objects."[3]

Inner Perception

The outward direction of the human mind recognizes, interacts and registers contacts with the emotional, sensory, mental and physical aspects of life. These are active and passive apperceptive functions. A trained eye in attunement with an alert and receptive, open mind harbors a well stocked memory of forms. An artist prepared in this fashion can accomplish a great deal in artistic endeavors, but there are limitations. To surge powerfully forward into true artistic achievement, intuition is mandatory. Any significant work of art has been touched by the grace of intuition.[1] In contrast to its outer direction, the mind has the ability to orient itself in an inward direction and register abstract ideas and intuitive perceptions. In this activity, the mind taps sources of information that lie beyond the intellect. Knowledge makes its presence felt in sudden illuminations and apprehensions of fact. Intuition arrives in flashes of clear vision. An expansion of consciousness occurs, often accompanied by a sudden understanding of how "all things belong together."

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[1] Klee, Thinking Eye, p. 66. [2] Ibid., pp. 63-67.

[3] Haftmann, Mind and Work of Paul Klee, p. 120.

Studied Observation

Despite Paul Klee's misgivings about his academic art training, he did acquire the habit of studied observations of nature. He rebelled against the diligent studies of nudes which were thrust upon him at both Knirr's art school and the Art Academy in Munich.[2,3]

The study of anatomy was pursued at the Art Academy; and during his residency in Rome, Klee attended life classes at the Association of German Artists.[1,2,3,4,5] Upon the completion of his stay in Italy, Klee studied from cadavers in Bern.[6,7,8]

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[1] Klee, Thinking Eye, p. 69.

[2] Klee, Paul Klee, p. 27.

[3] Text, p. 24.

Klee pursued accuracy of form in his drawings because he never wanted his drawings to suffer from lack of knowledge.[9,10] Continuously drawing forms contributed to an increased perceptual judgment which was heightened by Klee's percipience.

His interest began to wane in copying directly from nature; he really wanted to penetrate to the inner qualities of form.[11,12] This was achieved over a period of years by close association with nature and contemplation of its laws.

Reflections upon, and applications of, Nature's Laws enabled Klee to transcend slavishly copying outward appearances, and reoriented his mind to wider realizations.

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[1] Haftmann, Mind and Work of Paul Klee, p. 29.

[2] Smigocki, "An Inquiry," p. 32.

[3] San Lazzaro, Klee, p. 246.

[4] Klee, Diaries, p. 83.

[5] Text, p. 30.

[6] Klee, Paul Klee, p. 9. [7] Klee, Diaries, p. 80.

[8] Text, p. 36.

[9] Klee, Diaries, p. 91

[10] Text, p. 31

[11] Klee, Diaries, p. 47.

[12] Text, p. 37.

Nature's Laws

Klee contemplated for many years the majesty of nature and carefully regarded its laws. He was close to nature, because he respected it and loved it. Klee's eye was the eye of an artist, and his responses to nature were primarily visual ones. Although his poetry does reveal his at-one-ment with nature, Lothar Schreyer, a fellow Bauhaus master, writes of a conversation the two men had:

> Some thirty years have passed since, and only one sentence of that conversation has remained in my memory. I had asked Klee whether a painter's pictorial world could possibly correspond with verisimilitude to a supersensuous reality. He had replied: "The real truth invisibly underlies all."[1]

That one sentence, "The real truth invisibly underlies all," was the pivot around which everything Klee saw and felt about nature revolved.

Klee taught that dynamic movement was the basis of all cosmic creation; it was spontaneous energy in a state of motion. Any dynamic creative process was never complete; change of some sort was always taking place. An example was the movement of the cosmic galaxies.

Two examples brought cosmic movements closer to the affairs of man: seasonal changes and the alternations of day and night. The planet, Earth, was a dynamic organism; its spontaneous energy radiated in all directions from its central point deep within the center of the globe. This tremendous energy was the power of gravitation. On the surface of the earth the direction of the gravitational pull was downward. Everything on earth was possessed by this powerful force of gravity. Even with the ability to move about, earthbound bodies clung to the earth. It was true that earthly organisms could not completely escape the dynamic force (gravitation) of earth, but they did have dynamic forces within them, too. Organisms having dynamic properties expended their spontaneous energies in an effort to overcome the force of gravity.

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[1] Klee, Paul Klee, p. 187

> Man's ability to measure the spiritual, earthbound and cosmic, set against his physical helplessness; this is his fundamental tragedy. The consequence of this simultaneous helplessness of the body and mobility of the spirit is the dichotomy of human existence. Man is half a prisoner, half borne on wings. Each of the two halves perceives the tragedy of its halfness by awareness of its counterpart.[1]

Klee wrote about this dichotomy and understood it. Pure dynamic action within earthbound limitations of the physical human being was possible through reason, percipience, inspiration, ethics, intellect and intuition among other attributes of the inviolable sanctuary of the human being: his innermost core. It was here, within the mind, that man transcends the force of gravitation.[2] Within his innermost, dynamic core was found man's contact with the Infinite, or nature, and all of creation.

It was here that Klee posited a little grey point to symbolize the cosmic state of 'real chaos' from which all creation proceeds. This little grey symbolic point was the creative spark that linked man to nature and creation. That was why authentic and qualitative artistic creations could only be found within an artist - not outside of him. He had to learn to contact his own little grey point. The interplay between dynamic and static energies formed the core for Klee's nature teachings.

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[1] Klee, *Thinking Eye*, p. 407.

[2] Text, p. 197.

Klee noticed that in nature there were paired concepts; for example: cosmic dynamic - terrestrial statics; lightness - darkness; rest - unrest; good - bad; balance - unbalance; and movement - countermovement. Movement occurred between two paired opposites with a neutral point somewhere between them where they either cancelled each other out, or where they both were dormant with equal energy.[1]

He observed that with nature not much was left to chance. Even a tiny tree seed contained a plan, or image, of the tree. The seed possessed enough radiant energy to carry out the plan. It was capable of creating a living structure with movement through time and space.

He taught about energy; it was enhanced by contraction and extension diluted it. In systems of growth, component parts possessed and radiated energy in active, medial and passive terms. Sometimes, energy moved in cycles as in the circulation of the blood.

Although repetition was common to all rhythms in nature, Klee analyzed the different types of rhythm. Man as part of nature was central to all Klee's thinking; his teaching was considered humanistic.

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[1] Text, p. 161.

Methods of Nature Study

Based on his own experiences, Klee knew that: "For the artist, dialogue with nature remains a conditio sine qua non. The artist is a man, himself nature and a part of nature in natural space."[1] Klee was a keen observer of nature. He preferred walking to cycling, because on foot he could observe nature at closer range.[2] Anything that might help him to penetrate Nature's Laws was subject to his scrutiny.

He studied the appearance, structure and function of diverse organisms with, or without, a microscope. From different parts of the world he collected specimens of things that fascinated him. Sea horses, sea urchins, mollusks, anemones, sea shells and corals from Mediterranean waters went into his collection. His 'Baltic Forest' kept between plates of glass was a variety of algae from the Baltic Sea.

Klee's interest in color combinations, transparency and stratification as found in nature led to crystal, quartz, interesting mineral formations and petrified plants.

Plant life found its way into his collection; for example, leaves, mosses, lichens, seed pods, roots, dried flowers, and buds with distinct characteristics.

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[1] Klee, Thinking Eye, p. 63.

[2] San Lazzaro, Klee, p. 154.

Graceful and beautiful butterflies added a color dimension.[1,2] The collection was used in his classes to provide visual materials in support of his theories and to acquaint his students with Nature's Laws. With nature he used observation and scientific knowledge.[3]

However, to Klee the essential thing in studying nature was not information, but understanding which could be attained only through personal creative application. In response to the question: "Do you like nature?" Klee's answer was, "Yes, my own!"[4] In this instance, Klee was not being facetious. He was emphasizing the importance of personal interpretation. The distinction between information and understanding was clear to Klee. Information is gained from the outside of an individual; he gathers it within himself. Understanding is a creative process in the opposite direction. It is an internal occurrence within an individual which may manifest itself outwardly. It is possible for an artist to know everything about the outward appearances of forms without really understanding anything at all about the pervasive aspects of forms. "Lead your students to Nature, into Nature!" was Klee's advice to an art teacher,

> Let them learn by experience how a bud is formed, how a tree grows, how a butterfly opens its wings, so that they will become as rich, as variable, as

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[1] Klee, Thinking Eye, p. 24. [2] Ibid., p. 35.

[3] Haftmann, Mind and Work of Paul Klee, p. 112.

[4] Klee, Diaries, p. 185.

> capricious, as Nature herself. Perception is revelation, it is insight into the workshop of creation. That is where the secret lies.[1]

Formation

Klee never disregarded natural appearances. He taught his students to observe carefully not only the forms of nature, but the processes within nature as well. He urged them to examine specimens he had in his studio. From his nature collection he used examples to augment his theory lectures.

No one had ever talked to them about movement in nature. Although a tree was a stationary, static form, there was movement within it. There was also tension between static and dynamic forces in and around the tree. Movement and countermovement; centrifugal and centripetal energies; balance and unbalance; individual and dividual units; and much, much more, made the tree a living form growing in time-space, or the fourth dimension.

In addition to physical growth, there was the subjective side; what Klee called the mystery. Within each tree seed was the plan for tree growth, and dormant energy to start the plan in motion when the seed was sufficiently and properly stimulated. He taught them that nature would reveal natural formation to earnest seekers.

Klee knew that they would understand natural creative processes through communication with nature. His advice was:

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[1] Haftmann, Mind and Work of Paul Klee, p. 114.

> Follow the ways of natural creation, the becoming, the functioning, of forms. That is the best school. Then perhaps, starting from nature, you will achieve formation of your own, and one day you may even become like Nature yourself and start creating.[1]

Assimilation and Insight

Each student at his own speed would eventually forsake the visible world of nature and its forms, but only after he had exhausted all that there was to be learned. Klee knew that a student could transcend reality only after he had assimilated it through self discovery.[2] Klee's own experiences had taught him that out of seeing, came insight. From insight Klee was able to make pictorially concrete forms or objects which did not become decorative, because he understood formation. He knew how things went together objectively and subjectively.

Klee had discovered how to extract the essence of forms. No matter how abstract his forms became, they remained valid and they never fell into decoration. Again and again he emphasized the importance of formation. Even with beginning painters, Klee said: "Not form, but forming, not form as a final appearance, but form in the process of becoming, as genesis."[3] Klee knew that the creative process could not be unduly hurried nor forced.

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[1] Haftmann, Mind and Work of Paul Klee, p. 115.

[2] Ibid., p. 126.

[3] Ibid., p. 86.

He recommended that his students begin with something small.[1,2] Klee had modest aims all his life with highly satisfactory results. He was aware that a disinterested attitude often presented a sudden new form which was just what was needed in a particular creation. Being receptive, the mind was then able to draw upon the subconscious, the active memory, or the environment. This subtle and indefinable awareness inevitably emerged after contemplation, but not necessarily immediately. He advised, "Remain open through life."[3]

Form

This is Klee's very beautiful parable of a tree.

> The artist has busied himself with this world of many forms and, let us assume, he has in some measure got his bearings in it; quietly, all by himself. He is so clearly oriented that he orders the flux of phenomena and experiences. I shall liken this orientation, in the things of nature and of life, this complicated order, to the roots of the tree.
>
> From the roots the sap rises up into the artist, flows through him and his eyes. He is the trunk of the tree. Seized and moved by the force of the current, he directs his vision into his work. Visible on all sides, the crown of the tree unfolds in space and time. And so with the work. No one will expect a tree to form its crown in exactly the same way as its roots. We all know that what goes on above cannot be an exact mirror image of what goes on below. It is clear that different functions operating in different elements will lead to sharp divergencies.
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> And yet some people would like to deny the artist the very deviations that his art demands. They have even gone so far in their zeal as to accuse him of incompetence and deliberate distortion.

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[1] Haftmann, Mind and Work of Paul Klee, p. 83.

[2] Klee, Paul Klee, p. 181.

[3] Haftmann, Mind and Work of Paul Klee, p. 134.

> Any yet all he does in his appointed place in the tree trunk is to gather what rises from the depths and pass it on. He neither serves nor commands, but acts as a go-between. His position is humble. He himself is not the beauty of the crown; it had merely passed through him.[1]

The source (roots) are the artist's subconscious, his active memory, or a familiar environment to the artist. The source is active energy. The artist is medial energy; he partakes in the action. The pictorial form is passive energy. It is acted upon.

As a rule, Klee did not decide upon complete pictorial form in advance. He waited attentively until the essence of his source was revealed to him. He generally started with an idea of what he might do; often, the idea was quite vague. He permitted the idea to develop on the picture plane. He never hurried the unfoldment of an idea.

The formation of an idea, Klee called genesis. This was the art process. To Klee, this was the most important part of the creative act; it was dynamic. "No work is predetermined; every work begins somewhere with a motif and outgrows its organ to become an organism."[2]

He avoided static pictorial representation, but he knew that pure dynamic art was impossible in the terrestrial realm. Therefore, he employed pictorial devices that would produce a static-dynamic synthesis in pictorial form. Klee remarked, "Form is the final result of both gestation and designation."[3] He repeatedly reminded his students that although pictorial form was given priority in picture making; nevertheless, content was not to be ignored.[1]

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[1] Klee, Thinking Eye, p. 82. [2] Ibid., p. 449.

[3] Haftmann, Mind and Work of Paul Klee, p. 68.

Klee's Studios

Klee's studio at the Bauhaus was not unknown to his students. As a professional artist, he painted in this studio when he was not teaching. In addition, he executed works which were used to round out his two-hour-long lectures on theory and pictorial form. These were diagrams, hasty sketches, or detailed ones, and paintings.

It is a matter of record that when he taught at Dusseldorf, students would gather in his studio at the Academy for critiques of their works and discussions of his.[2] The mystique that surrounded his studio, his secret formulas and explorations in media, did not pass unnoticed. Whether taught or caught, the activities he engaged in made lasting impressions on students, faculty and visitors.

Klee's studio at the Bauhaus was called the wizard's kitchen. It smelled strongly pleasant of a mixture of coffee, tobacco, oil paints, varnishes, lacquers, canvas, alcohol and his secret formulas.[3] This is a glimpse of his studio:

> Paul Klee liked to be painting several pictures at the same time; he would go from one to the other, dabbing colors here and there on each. To one side, near the washbowl, boxes of paints, palettes, tubes, paint pots stood on a number of small tables, along with mixtures of size in shallow bowls, chalks, mysterious pastes, an alcohol lamp. There were brushes

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[1] Klee, Thinking Eye, p. 453. [2] Ibid., p. 40.

[3] Klee, Paul Klee, p. 181.

long and short, with thick and thin bristles or hairs, spatulas of all kinds, scorpers, etching needles, drawing pens, small knives, pincers, strips of linen, needlepoint canvas, handmade paper, Japanese paper, smooth cardboard, India inks, pieces of raw canvas and primed canvas, everything lying about in apparent confusion, but each item ready to hand in the order in which it would be needed for a picture. As he worked Paul Klee moved back and forth between the easels and the tables, choosing his materials, testing, peering, creating.[1],[2]

Surfaces Used

Some of the surfaces Klee worked on were:

Paper
Fragmented paper
Tissue paper
Note paper
Newsprint
Newspaper
Ingres paper
Wrapping paper
Colored wrapping paper
Blotting paper
Engraved paper
Oil primed paper
Chalk primed paper
Egg grounded paper
Paste and chalk primed newspaper
Coated paper
Chalk primed paper mounted on paper
Colored wrapping paper on burlap
Paper prepared with oil on canvas
Paper collage mounted on board
Paper on cardboard
Paper on illustration board
Paper on wood
Newspaper on jute
Newspaper on board
Coated newspaper on burlap
Cardboard

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[1] Klee, Paul Klee, p. 181.

[2] This quotation was taken from Lothar Schreyer, Erinnerungen an Sturm und Bauhaus, (Albert Langen and Georg Muller, Munich, 1956). Schreyer was another Bauhaus master who wrote this memoir of his colleague, Paul Klee.

Chalk grounded cardboard
Plaster grounded cardboard
Cardboard on plywood
Illustration board
Gesso primed illustration board
Canvas
Colored canvas
Oil grounded canvas
Chalk primed canvas
Plaster grounded canvas
Enamel grounded canvas
Gesso primed canvas
White lacquer primed canvas
Plaster and oil grounded canvas on cardboard on wood
Colored canvas mounted on illustration board
Canvas on cardboard
Canvas on wood
Ungrounded cotton
Grounded cotton
Handkerchief
Silk on cardboard
Silk on jute
Damask mounted on board
Sacking
Muslin
Oil primed muslin
Chalk primed muslin
Plaster ground muslin
Muslin on canvas
Muslin on cardboard
Muslin on wood
Oil primed muslin on illustration board
Plaster ground muslin on cardboard
Gauze on cardboard
Chalk grounded gauze
Plaster grounded gauze
Chalk grounded gauze on paper
Plaster grounded gauze on illustration board
Burlap (often dampened)
Plaster grounded burlap
Gesso printed burlap
Jute
Plaster grounded jute
Wood
Plywood
Plaster
Plaster plate
Scratched on plaster tinted with tempera
Structured plaster ground
Plaster and varnish finish
Panel
Glass

Media Used

Some of the media Klee applied to the surfaces were:

- Etchings (oil; mixed media)
- Engravings (oil based)
- Lithographs (oil; water color)
- Wood cuts (mixed media)
- Sous-verre (water color; mixed media)
- Drawings:
    - Pencil
    - Pencil and India ink
    - Pencil and colored ink
    - Pencil and crayon
    - India ink
    - Colored ink
    - Pen and ink with wash
    - Pen and ink with tempera
    - Brush and pen
    - Stamp
    - Stencil
    - Crayon
    - Oil transfer
    - Oil transfer and water color
    - Oil transfer; water color; paper collage
    - Oil transfer and lace
    - Mixed media
- Pencil
- Colored pencil
- Indelible pencil
- Charcoal
- Pastel
- Chalk
- Crayon
- Zulu crayon
- Wax pigment
- Colored wax
- Colored paste[1]
- Impasto colored paste
- Tempera
- Egg tempera
- Egg emulsion
- Casein
- Gouache
- India ink
- Chinese ink
- Colored ink
- Lacquer

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[1] Klee made paste colors by grinding his own pigments according to a secret formula and binding them with casein, egg emulsion or oil. Klee, Paul Klee, p. 73.

Oil lacquer
Plaster
Tin foil
Mixed media:
  Pastel and paste
  Colored paste and tempera
  Colored paste and pastel
  Paste and pigment
Waxed finish applied to colored paste
Water color
Water color and pencil
  colored ink
  India ink
  tempera
  gouache
  crayon
  charcoal
  colored paste
  waxed pigment
  egg emulsion
  plaster
  mixed media (for example: water color; ink; crayon; pencil)
Water color edged in foil
Water color waxed
Water color varnished
Water color applied with an airbrush
Oil
Oil print
Oil and zinc white
Oil and tempera
Oil and water color
Oil and gouache
Oil and wax
Oil and colored paste
Oil and colored paste waxed on burlap
Oil and foil
Oil and mixed media (two examples: oil; egg tempera; water color - oil; chalk; water color)

Some Mixed Media Techniques

Klee thoroughly exploited mixed media techniques.

This is a sampling of some unexpected combinations:

Water color on blotting paper
  newspaper
  chalk grounded paper
  egg grounded paper
  plaster coated linen paper
  chalk primed gauze

Water color on chalk coated cardboard
silk on cardboard
muslin on canvas
muslin on wood
cotton cloth
blue canvas mounted on board
enamel grounded canvas
chalk primed canvas
gesso primed canvas
plaster coated canvas
jute
plaster grounded burlap
gesso primed burlap
plaster plate
plaster and varnished

Waxed water color on plaster grounded cardboard
plaster grounded jute

Varnished water color on cotton and wood
cardboard
panel
white lacquer primed canvas
cotton mounted on panel

Water color and crayon on paper mounted on board
charcoal on paste and chalk primed newspaper
ink on tissue paper
ink on chalk primed gauze mounted on paper
tempera on white underpainting
tempera varnished on structured plaster ground
waxed pigment on cotton on wood
egg emulsion on oil grounded canvas
pen and ink sprayed on cotton on cardboard
plaster on chalk grounded paper
oil on chalk primed paper mounted on cardboard

Oil transfer drawing and water color on paper
Illustration board
oil primed paper
chalk primed paper
paper mounted on board

Oil transfer drawing and lace on chalk primed muslin

Pastel on cotton
  cotton mounted on burlap
  engraved paper
  ungrounded jute
  damask mounted on board
  canvas

Colored paste on newspaper mounted on board
  silk on jute
  fragmented paper
  Ingres paper

Impasto colored paste on newspaper
Colored green crayon on black grounded paper
Paste and pigment on wrapping paper
Paste with pigment and pastel on burlap (often dampened)
Wax pigment on plaster grounded canvas
Colored paste on burlap - waxed

The information about the surfaces Klee used to work on, the various media he used and in combinations, and mixed media techniques, was gathered from examining hundreds of works of art that Klee did.

Analytic Methods

Towards a Theory of Form Production, Contributions to a Theory of Pictorial Form, and the General System or Methodology of Pictorial Means, were in the main analytical theories.[1] Before Klee's students transcended Nature's Laws, they had to assimilate them through analysis. The analytic view was the separation of Klee's entire teachings into an aggregate of parts.

An analysis of art is always somewhat artificial, and Klee often remonstrated about undue emphasis placed on a purely intellectual approach.[2] Analysis of an artist's work or theory was a means of setting into motion each individual student's self searching. There was to be no copying, nor latching on to ideas or techniques. Klee made it perfectly clear that his teachings were not to be regarded as rigid, fixed or unchanging.[1] They were springboards for individual interpretations. He did concede that the most exact scientific knowledge, the profoundest mind, and the most beautiful inspirations were useless in art unless an artist had acquired the necessary means for representing his images.

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[1] Text, p. 156.

[2] Klee, Thinking Eye, p. 449.

> With sovereign restraint he said of his theory: "It is a device for achieving clarity." The main thing, he said, was not to inculcate constructive or schematic foundations (these must spring from the student's own equipment, his insight), but to keep the creative process alive. A living art must break away from theory and achieve new order in organic fulfillment.[2]

Synthetic Goal

Klee taught through analyses with synthesis in mind. He did not spell out everything he taught; many things were presented by 'dropping hints'. A synthetic view was an overall view of his teachings. He communicated things he knew and experiences he had acquired through drawing and painting. From disparate multiplicities, he created unity through synthesis.

Klee made a habit of bringing to class his own art work for clarification of his theories. He told his class:

> I communicate to you partly in syntheses, that is, I show you my works; and partly in analyses,

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[1] Klee, Thinking Eye, p. 99. [2] Ibid., p. 42.

> that is, I divide the works into their essential parts. I let you play with them and if you break these toys to see how they are made, you have my approval.[1]

Synthesis was not expected to be acquired at the end of the course for all students. It might possibly require a lifetime of painstaking analyses coupled with the awakening of intuitive faculties, and constant drawing and painting. Development towards synthesis was inclined to be uneven; it progressed in spurts. There was no magic formula to acquire synthesis of all that Klee taught, but he recommended will and discipline to his students.[2] This was the path he had assiduously followed all his life.[3]

Lectures

At the Bauhaus, Klee had to deliver lectures two hours in length about his ideas on form and artistic creation. During his first few years at teaching, he wrote detailed lecture notes. With the passage of time, he re-used his notes in different arrangements.

On May 13, 1921, Klee held his first lecture:

> For two hours I spoke freely with the students. First I discussed a few paintings and watercolours by W. and others. Then I passed round ten of my own watercolours and discussed them at length from the standpoint of their formal elements and composition. The only trouble is that I was thoughtless enough to deal with the material so minutely that I shall have to paint some new examples for next Friday. Or perhaps the students will have submitted some more work by then.[4]

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[1] Klee, Thinking Eye, p. 453. [2] Ibid., p. 451.

[3] Text, p. 57.

[4] Klee, Thinking Eye, p. 32.

During his lectures, Klee used diagrams, sketches and paintings. He drew on the blackboard, often he used two hands at the same time.

Exercises

At the Bauhaus, the exercises Klee assigned to his classes were always in relation to his lectures. These exercises were done in a workshop period. Klee was there for consultation. They were open-ended exercises. This exercise was assigned on Tuesday, October 23, 1923:

> Draw leaves from nature, taking into account the organizing forces of the veins. Combine with an attempt to classify the differing compartmentalisations of the various species. Growth means the progression of matter by new accretions to the static substance. Movement in the terrestrial realm requires force. Analogy with stroke, line and our other pictorial elements like plane or tone and colour, etc.[1]

This was followed by an exercise on imaginary leaves.[2]

This exercise was carried out on January 8, 1924:

> The exercise for this afternoon is to set up ranges from black to white, which may be either unarticulated or articulated, floating up or down, or moving forwards step by step. These ranges may be set up freehand or by formula, with either wet paint or dry pigment.[3]

Painting Class

At the Dusseldorf Academy, he taught advanced painting. He did not keep notes, but a student, Petra Petitpierre, made notes of his instructions. This is a glimpse of his methodology:

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[1] Klee, Nature of Nature, p. 3.

[2] Ibid., p. 23. [3] Ibid., p. 327.

Our course will be divided into the following categories:

1. Problems.
2. Nature studies.
3. Composition.
4. Free-choice works.

I will assign the problems to supplement the work that you yourselves bring in. Thus, we will do drawings based on the cube, the sphere, the pyramid, the cone.

We will treat them in the following ways:

Naturalistic representation.
Transparency.
Compositional juxtaposition.
Variation on the surface.

Studies from nature would include: nudes, flowers, vegetables, organic matter. Nature studies are stimulating and can teach us a great deal; I should not like to omit them. We can also make things easy for ourselves, and paint and draw only what we like. Some like to paint landscapes, others still life, fruit or sausages.

Once I worked within doors for weeks on end, until I suddenly discovered on a walk in the vicinity of Bern that nature is really incredibly beautiful. I then tried to set this down on canvas. Even today I still make studies in the open air, without drawing directly; for the eye draws anyhow, and there are landscapes that have tremendous influence upon us. In no field of painting can we get anywhere without nature studies.

Composition will be studied in connection with your free-choice work.

The Prototype

If we tried hard enough, we would be able to point out traces of the primal form in certain pictures. But often a picture will be at a tremendous remove from any prototype. By way of compensation, however, this remoteness from the prototype often helps us achieve greater unity, because our work is in no way bound to fixed concepts.

We often see forms that are simple to interpret: leaflike, blossomlike, animallike, human, architectural, artificial or technical, earthy, airy, solid. These lend themselves to a prototypal treatment, that is to say, a reconstruction in close harmony with the prototype.

> Further Development
>
> How far the artist has moved from the prototypal is revealed by the manner in which he juxtaposes his forms and the degree to which he himself dictates those forms; thus something enters the picture which, if it is lacking in artistry, might be considered sheer contrivance.
>
> Every picture contains not only the prototypal, but the ego of the artist, which infiltrates the entire artistic act from the beginning. The active ego puts itself into relationship with the prototype, possibly under stimuli received from elsewhere. If the prototype and ego stand in valid conflict to each other, that too is an active attitude. In such a situation, it is often better if the artist holds fast to the last thread which ties his subject to the prototypal.
>
> One might be able to feel the thread to the prototypal even in the most abstract pictures. For the most part, one needs a particular kind of experience to do so. But sometimes the prototype of the abstract reveals itself at first glance. One may, for example, see the bond between the picture and certain phenomena of the plant world. St. Francis called all things brothers - and so there are these kinships at the roots of things. The same is also true of landscape images. It is a question of basic images. Included are such things as water, land, air, clouds, stone, trees, animals, man, machines.[1]

Summary

Klee taught that authentic artistic expressions only originated within an individual. Authenticity inevitably led to quality, and quality was the ultimate and distinguishing characteristic of each individual student's unrepeatable and unique experience as he engaged in the art process. He tried to draw out of his students their individual potentialities and bring their creations to their fullest and peerless expressions. Each student had to seek within himself his unrealized potentials which Klee knew resided in all sincere seekers.

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[1] Klee, Paul Klee, p. 191.

Klee wished to develop in his students the habit of discovering the invisible in the visible reality which they constantly encountered in the terrestrial realm. He urged them to go beyond the mere penetration of surfaces. They would arrive at richer and more significant understandings if they could see through objects to their initiating sources. This meant acquiring new attitudes of vision and comprehension towards the environment and the forms within it. Only through perseverance would they begin to unfold their inherent and ubiquitous creative imagery.

Klee forced his students to be exact in their perceptions. They were learning the art of visual study where even a casual glance is acute observation. Through a keener awareness of forms in their environment, students began to store sharp memories of forms within themselves. Klee made it clear that this painfully precise investigation of the appearance of forms was not to be underestimated, but he just as clearly insisted that the investigation was to be amplified. "An object grows beyond its appearance through our knowledge of its inner being, through the knowledge that the thing is more than its outer aspect suggest."[1]

Klee attempted to develop in his students total vision which is a synthesis of outward seeing and inner perception.

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[1] Klee, Thinking Eye, p. 66.

To surge powerfully forward into true artistic achievement, intuition is mandatory. The mind has the ability to orient itself in an inward direction and register abstract ideas and intuitive perceptions. In this activity, the mind taps sources of information that lie beyond the intellect. Reflections upon, and applications of, Nature's Laws enabled Klee to transcend slavishly copying outward appearances, and reoriented his mind to wider realizations. "The real truth invisibly underlies all" was the pivot around which everything Klee saw and felt about nature revolved.

Klee taught that dynamic movement was the basis of all cosmic creation; it was spontaneous energy in a state of motion.

> Man's ability to measure the spiritual, earthbound and cosmic, set aginst his physical helplessness; this is his fundamental tragedy. The consequence of this simultaneous helplessness of the body and mobility of the spirit is the dichotomy of human existence. Man is half a prisoner, half borne on wings. Each of the two halves perceives the tragedy of its halfness by awareness of its counterpart.[1]

Within his innermost, dynamic core was found man's contact with the Infinite, or nature, and all of creation. It was here that Klee posited a little grey point to symbolize the cosmic state of 'real chaos' from which all creation proceeds. This little grey symbolic point was the creative spark that linked man to nature and creation. That was why authentic and qualitative artistic creations could only be found within an artist - not outside of him. He had to learn to contact his own little grey point. The interplay between dynamic and static energies formed the core for Klee's nature teachings. Man as part of nature was central to all Klee's thinking; his teaching was considered humanistic.

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[1] Klee, Thinking Eye, p. 407.

Based on his own experiences, Klee knew that: "For the artist, dialogue with nature remains a conditio sine qua non. The artist is a man, himself nature and a part of nature in natural space."[1] Klee was a keen observer of nature. Anything that might help him to penetrate Nature's Laws was subject to his scrutiny. His nature collection was used in his classes to provide visual materials in support of his theories and to acquaint his students with Nature's Laws.

However, to Klee the essential thing in studying nature was not information, but understanding which could be attained only through personal creative application. It is possible for an artist to know everything about the outward appearances of forms without really understanding anything at all about the pervasive aspects of forms. "Lead your students to Nature, into Nature!" was Klee's advice to an art teacher.

> Let them learn by experience how a bud is formed, how a tree grows, how a butterfly opens its wings, so that they will become as rich, as variable, as capricious, as Nature herself. Perception is revelation, it is insight into the workshop of creation. That is where the secret lies.[2]

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[1] Klee, Thinking Eye, p. 63.

[2] Haftmann, Mind and Work of Paul Klee, p. 114.

Klee told his students:

> Follow the ways of natural creation, the becoming, the functioning, of forms. That is the best school. Then perhaps, starting from nature, you will achieve formation of your own, and one day you may even become like Nature yourself and start creating.[1]

Each student at his own speed would eventually forsake the visible world of nature and its forms, but only after he had exhausted all that there was to be learned. Klee knew that a student could transcend reality only after he had assimilated it through self discovery. Klee had discovered how to extract the essence of forms. Klee knew that the creative process could not be unduly hurried nor forced. He recommended that his students begin with something small.

As a rule, Klee did not decide upon complete pictorial form in advance. He waited attentively until the essence of his source was revealed to him. He generally started with an idea of what he might do; often, the idea was quite vague. He permitted the idea to develop on the picture plane. He never hurried the unfoldment of an idea. The formation of an idea Klee called genesis. This was the art process. To Klee, this was the most important part of the creative act; it was dynamic. "No work is predetermined; every work begins somewhere with a motif and outgrows its organ to become an organism."[2] He avoided static pictorial representation, but he knew that pure dynamic art was impossible in the terrestrial realm. Therefore, he employed pictorial devices that would produce a static-dynamic synthesis in pictorial form. Klee remarked, "Form is the final result of both gestation and designation."[1]

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[1] Haftmann, Mind and Work of Paul Klee, p. 115.

[2] Klee, Thinking Eye, p. 449.

The mystique that surrounded his studio, his secret formulas and explorations in media did not pass unnoticed. Klee liked to be painting several pictures at the same time. He used many surfaces, and a variety of media; he employed all sorts of mixed media techniques. Towards a Theory of Form Production, Contributions to a Theory of Pictorial Form, and the General System or Methodology of Pictorial Means, were in the main analytical theories.

Before Klee's students transcended Nature's Laws, they had to assimilate them through analysis. An analysis of art is always somewhat artificial, and Klee often remonstrated about undue emphasis placed on a purely intellectual approach. Analysis of an artist's work or theory was a means of setting into motion each individual student's self searching. Klee made it perfectly clear that his teachings were not to be regarded as rigid, fixed or unchanging. They were springboards for individual interpretations. He did concede that the most exact scientific knowledge, the profoundest mind, and the most beautiful inspirations were useless in art unless an artist had acquired the necessary means for representing his images.

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[1] Haftmann, Mind and Work of Paul Klee, p. 68.

Klee taught through analyses with synthesis in mind. He did not spell out everything he taught; many things were presented by 'dropping hints'. Synthesis was not expected to be acquired at the end of the course for all students. There was no magic formula to acquire synthesis of all that Klee taught, but he recommended will and discipline to his students.

At the Bauhaus, Klee had to deliver lectures two hours in length about his ideas on form and artistic creation. The exercises that Klee assigned to his classes were always in relation to his lectures.

At the Dusseldorf Academy Klee did not keep notes, but his basic ideas were the same as what he taught at the Bauhaus.

CHAPTER 7

A SYNTHESIS OF PAUL KLEE'S TEACHINGS

> Ingres is said to have created an artistic order out of rest; I should like to create an order from feeling and, going still further, from motion.
>
> Paul Klee, September, 1914[1]

Creation was Forever 'Becoming'

Indeed, he did! Movement permeated his teachings. To Klee, movement was inherent in a beginningless, circular and cyclical infinity. This was procreative motion in an inconceivable state of 'real chaos'. In this chaotic state, some mobile dormant points started radiating their latent energies either of their own volition or through the power of a creator. Attraction occurred among these radiating points and they compounded into varying densities. Presumably gaseous condensations were the first to be formed followed by concretions of matter. The cosmos was in the making. The underlying principle of the dynamic processes leading to cosmic creation was constant mobility. Nothing could ever be permanent because movement, or change, was at the root of creation. Movement, or change, implied that there was not a finished image of creation - creation was forever 'becoming'.[2]

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[1] Klee, Thinking Eye, Preface.

[2] Text, p. 159.

All organisms having dynamic qualities possessed spontaneous energy.

Dynamic Organisms

The planet, earth, had dynamic qualities. Its spontaneous energy radiated in all directions from its central point deep within the center of the sphere. This tremendous radiating energy was the power of gravitation.

Man, too, had dynamic qualities and possessed spontaneous energy which radiated from a central point within him. Other organisms radiated spontaneous, dynamic energy in varying degrees as animals, birds, fish, insects, trees, plants and flowers. Livingness was associated with this dynamism. Within each organism was a touch of the ever-moving cosmic energy.

Klee assigned a symbolic grey point to represent this spontaneous cosmic energy deeply located within organisms imbued with dynamics. Free mobility was associated with pure dynamics, but on the earth this freedom was hampered by the powerful force of gravitation. Under the influence of gravity, fixed or stationary conditions became the norm. Statics was the term used to signify forms at rest and forces in equilibrium.[1]

Two forces were at work in the earthly realm: statics and dynamics. Man, the highest of all organisms found on earth, knew that he was 'half a prisoner, half borne on wings'.[2]

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[1] Text, p. 194.

[2] Text, p. 246.

Natural Creation

The cosmos, with all its phenomena, plus the sum total of all the forces at work throughout the cosmos, was called nature. Therefore, nature operated according to cosmic laws, but the cosmos was remote from man's daily living. Nature and its laws embraced the cosmos, as well as the earthly environment; however, man became more intimately concerned with, and aware of, the nature that manifested on earth. It was here that he saw at first hand, and partook in, the wonders of nature.

Klee's little symbolic grey point in man was the creative spark that linked man to nature and creation. But natural creation proceeded from the cosmic state of 'real chaos'. Klee described this state as grey, unweighable, unmeasurable, and in a perpetual state of flux. It was either a somewhere-existent Nothing, or a nowhere-existent Something. Such a state was beyond man's conception; Klee called it a non-concept. Nevertheless, out of this matrix nature continues to create.[1]

Creative Energy

Man was a part of nature; he was endowed with dynamic spontaneous energy which radiated from within him. This power, or force, was unfathomable, but it was the secret mainspring of creative energy. And man can, to a certain extent, move towards its source. Therefore, creative power was resident within man through his innermost dynamic point which was his contact with natural creation.

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[1] Text, p. 158.

Artists could learn to call upon this force. They could become agents through which this creative energy united with the familiar materials of their finite world. First, they had to believe that they possessed this spontaneous power.

Klee used the little symbolic grey point to remind artists that deep within themselves were sparks of creative energy. He went further. He told them that only authentic creativity originated within themselves. He went still further. He said that only authentic artistic expressions inevitably led to quality in art.

He repeated. Authentic, qualitative, artistic endeavors were the only worthwhile goals to pursue. Achievement would be reached if unrealized potentials were uncovered within themselves.[1]

Again, he reminded them of the little symbolic grey point. Klee spoke with authority. As a student, he had insisted upon authenticity for himself. "Wishing to provide things one can be sure of, I limited myself to my inner being."[2]

Reinforcement

To reinforce belief in the little symbolic grey point, Klee talked about dynamics and statics experienced by man on earth.

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[1] Text, p. 246

[2] Klee, Thinking Eye, p. 21.

Human beings played an important part in Klee's teachings, and he frequently used an 'I' concept to represent them. The 'I' in each individual was always centrally located. People naturally oriented themselves in space by 'above-below', 'left hand-right hand', and 'in front-behind' reckoning from the 'I'. 'Above' and 'below' were parallel movements, but the pull of gravity strengthened the downward pull. 'Left-right' alignment was movement in either direction. Movement and countermovement occurred with an 'in front-behind' orientation.

Although essentially dynamic, human beings were subject to the laws of nature operating on earth. Children grew upward and simultaneously spread outward. They developed an acute sense of both the vertical and horizontal. People were comfortable when these two positions were fixed in space. This was stability in terrestrial statics. Movement was possible in statics, but the forces had to be in equilibrium. In other words, it was balanced movement.[1] In contrast, intangible dynamic movement could never be impeded by gravitational limitations.

However, on earth pure dynamics did not stand much of a chance against the powerful terrestrial statics. Therefore, it was most likely to be found within organisms that harbored dynamic qualities. Human beings, the highest organisms on earth, were capable of contacting their internal, dynamic properties through reason, percipience, inspiration, ethics, intellect and intuition among other attributes of the mind.[1]

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[1] Text, p. 199.

Paying Attention

Specifically, how were artists to contact their innermost dynamic point? Klee was in a position to enlighten and guide them. He had achieved authentic, qualitative, artistic expressions by a process as definite as that of the attainment of any other knowledge.

To train students to work in mental matter, was to train them to consciously create. He began by helping them to enrich their minds and increase their perceptions. It was necessary for the students to gain control of their mental apparatus by concentration. He forced his students to be accurate in their observations. Focusing one-pointed attention on a given form, or object, cultivated the habit of precise perception. The mind wandered so easily and vision was so casual that mind control and unerring sight did not come about quickly.[2]

Nature of Forms

To learn to pay attention, Klee sent his students to nature which he regarded as the best teacher. He used his nature collection to acquaint them with natural forms not found in their milieu. As the students were regulating their minds and increasing their keen awareness of nature's forms, they were automatically storing sharp memories of forms within themselves. Artists needed to develop an indispensable storehouse of memories.[1] An objective study of forms revealed their specific nature in that distinctions among forms were possible, but there was something more that Klee wanted from his students. They were to reach beyond the appearances of forms; in this way, students would draw a little closer to the heart of creation.

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[1] Text, p. 198.

[2] Text, p. 269.

Quality of Forms

They were to discover the quality of forms. He had already told them that motion was a permanent attribute of natural creation, and that nature continuously created from the cosmic state of 'real chaos'. Within each organism endowed with dynamics was a touch of the ever-moving cosmic creative energy. A little symbolic grey point was Klee's way of getting across the concept of organisms imbued with spontaneous cosmic energy.

Klee readily admitted that mystery surrounded creation, and he surely did not have answers to all the questions that would be raised. "Creative power is ineffable. It remains ultimately mysterious. And mystery affects us deeply."[2]

Nevertheless, all his life Klee had pondered over Nature's Laws and came closer to the heart of creation than most people do. He held a deep and abiding respect for nature which he attempted to communicate to his students. Klee caused them to marvel at the eternal creative processes of nature. He stressed that the qulity of creation was invisible. One statement of Klee's is often quoted: "Art does not reproduce the visible but makes visible."[1] He frowned upon naturalistic representations of art; he searched for the invisible.

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[1] Text, p. 241.

[2] Klee, Nature of Nature, p. 63.

The school of naturalism taught the representation of the external world. Things were what they seemed to be. Objectivity was the only reality, and artists should be satisfied with reproducing visual 'facts'. For some artists this was a perfectly legitimate approach to art, but for Klee it failed in that it did not go far enough. Art was symbolic.[2] In refusing to concern itself with anything except that which could be proven and demonstrated by outward appearances, naturalism left out of its calculations much that was known and realized as truth by many people. They felt innately that there were underlying the proven objective manifestation some vitalizing force and some coherent purpose which could not be accounted for in terms of matter alone. Klee wanted his students to become conscious that perhaps, after all, forms were not exactly what they seemed to be, and that there remained much which was inexplicable.

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[1] Klee, Thinking Eye, p. 76.

[2] Text, p. 129.

Self Realization

He wanted them to reach a self realization that they were not simply an accumulation of physical atoms, a material 'something', or a tangible body, but that within them was a consciousness plus a latent creative power.

To attain a working knowledge of artistic revelation, students had to discover what was truth to them by self searching. No one artist's expression of truth was ever the whole expression of the totality of truth.

The sole purpose of self seeking was to enable the students to build constructively for themselves. They would individually see a little bit here, and another little bit there, but the entire grandeur of nature's creation was ever elusive. They might experience high moments of revelation, or quick intuitive insights, but to relay experiences onto a picture plane required a skill in handling media and an understanding of pictorial composition.

To Klee, by far the most important part of the artistic act was the art process; it was here in the formation, or genesis, of a work of art that an artist experienced the act of creation.[1]

Concepts

Klee taught that for every concept there was an opposite concept.[2] He used many concepts; for example, an ordered cosmos and its opposite, a disordered chaos.

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[1] Text, p. 253.

[2] Text, p. 160.

The concepts 'day' and 'night' involved lightness and darkness which led to the opposites: white and black.

He spoke of movement and countermovement; rest and unrest; and balance and unbalance.

In terms of cosmic dynamics and terrestrial statics, Klee designated dynamic and static forms with objective and subjective aspects.

There were centrifugal and centripetal energies, as well as active and passive ones.

In pictorial composition, there were exotopic and endotopic treatments; subjective and objective representation.

Individuals oriented themselves in space with the opposites: 'above-below'; 'left-right'; and 'in front-behind'.

Klee taught that there was a neutral point where two opposite concepts cancelled each other, or where each was possessed with equal energy.

Correspondences

Correspondences were made in artistic creation with almost everything Klee taught in regard to nature. These were some of them:

Movement
Radiant Energy
Active, Medial, Passive Energies
Pendulum, Circle, Spiral and Arrow Energies
Dynamics
Statics
Tensions
Rhythms
Dualism
Points, Lines, Planes and Forms
The Point of Contact

Line
Tone Value
Color
Individual and Dividual
Visual Symmetry and Asymmetry
Horizontal, Vertical and Diagonal Meanings
Central Perspective
The Shifting Viewpoint
Irregular Projection

Pictorial Elements

In a concise manner, he viewed the three pictorial elements: line, tone value and color. All three of them had individual and distinctive limitations and distinguishing symbols.[1]

Canon of Color Tonality

Klee's Canon of Color Tonality was unique. He managed in one diagram to convey a broad understanding of the strength of the primary colors.[2]

Explorations in Media

His explorations in many media were known to his students; undoubtedly, they were sufficiently excited to experiment on their own.[3]

Universal Principles

Klee attempted to instill in his students a sense of the magnitude of the universe and the relation of man, especially themselves, to this immensity. It was not representation that was sought, but rather the quality or essence of a form or experience.

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[1] Text, p. 201.

[2] Text, p. 205.

[3] Text, p. 254.

He urged his students to discover universal principles. Not only to understand them, but to respond to and feel them within themselves, then their art had a good chance of being meaningful.

To attain exquisite expressiveness, they had to train their vision to see with freshness. It was not always easy to see the newness of that which was commonplace and at hand. They would surely know when they were creating meaningfully; something within would tell them: that undeniable inner knowledge.

All art included techniques, but great art transcended them. It was forever living and expanding.[1] "In his own words, he built simultaneously on the law and on the work of art - on the foundation and on the house."[2]

Formation

The students were taught to prepare their attitudes towards the creative act, but not their expressions. Those had to be spontaneous. Art was based on intuition, and was involved with organization, space and continuity on a picture plane.

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[1] Text, p. 261.

[2] Klee, Thinking Eye, p. 22.

In the forming of a work of art, Klee advised them to shift and change within the total composition, or change ideas completely. Keep feeling the totality of the expression.[1] Forms were not drawn or painted as ends in themselves, but to contribute to the movement and overall vitality of the pictorial composition. The students were to remain constantly open to new ideas. Klee said to be aware of control, but create with freedom, and stay with what seemed to be right.

Ideas were not to be forced; they were permitted to come. They would come with patience; however, creativity demanded immense discipline, especially in searching for pure, simple and authentic expressions.[2]

Theory Flexibility

Analyses of art were somewhat artificial in Klee's opinion, but he used them to stimulate students towards personal interpretations. His teachings were flexible; he attempted to avoid dogmatism. He strongly believed in a living art which would emerge only from an artist's inner foundations. Theory was only a means to clarify essential artistic endeavors which led to personal fulfillment.

A synthesis of all his teachings and their manifestations might take a longer time to achieve than a student's expectations. The creative process was not to be hurried, but a determination to continue trying led to eventual accomplishments.[3]

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[1] Text, p. 253.

[2] Text, p. 57.

[3] Text, p. 251.

No Formulas

Klee's students were to strive to develop an understanding of what his theories could do, but they would only be really learned through experience and intuition. No accumulated knowledge could be substituted for intuition. It was imperative that they learn to value and trust their innate intuition. It would always come first in importance, but the intellect gave power and support to intuition. True art would never repeat itself, because of the infinite source from whence it came.

His teachings were not to be interpreted as formulas; he knew that all students would find something for themselves.[1] "He warned them of the impoverishment that can come from rules."[2]

Art Influences on His Teachings

How did Klee arrive at his teachings? "It is well known that Klee, more than any other artist of our century, was consciously detached from the main stream of modern art and its theoretical assumptions."[3]

After spending seven months in Italy studying and absorbing Italian art, Klee's reaction was: "I cannot find any artistic connection with our own time. And to want to create something outside of one's own age strikes me as suspect."[4]

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[1] Klee, Thinking Eye, p. 461.

[2] Ibid., p. 42. [3] Ibid., p. 11.

[4] Klee, Diaries, p. 69.

He had studied art history and was acquainted with European art. In addition to Italian art, he saw French art in Paris and German art in Germany. In Munich, where he lived, were many traditional and avant garde exhibitions. He was acquainted with the modern movements of his day, and exhibited with the moderns.

Klee personally knew Delaunay whose Orphic Cubism influenced him. The Cubists and Futurists exerted an influence on him, too.[1] Joining the Blue Rider, Klee espoused the aims of the group, and especially the thinking of the members Klee knew best: Kandinsky, Marc and Macke. Klee considered Cezanne, the father of modern art, to be his true master.[2] As a graphic artist, he assimilated the line efficiency of those he admired: Van Gogh, Goya, Rodin, Beardsley and Toulouse-Lautrec.[3]

Klee in His Teachings

How then can it be said that Klee was consciously detached from the main streams of modern art and its theoretical assumptions? To be sure, he was aware of the art of his day, and he was selective in what he assimilated; however, from the outset of his career Klee was determined that "Everything shall be Klee."[4] His insistence that his art be absolutely authentic meant that anything he absorbed took a very long time to become evident, if it surfaced at all.

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[1] Text, p. 55.

[2] Text, p. 77.

[3] Text, p. 62.

[4] Klee, Diaries, p. 197.

Influences were hard to recognize because his style was inimitable. He was a master in his own right. Often he was sympathetic with a particular movement or line of thought, because it concurred with his line of thinking or means of expression which he had already independently reached.

Klee was a graphic artist and painter before he became a teacher. In fact, if he had not been a recognized artist, he would not have had the opportunity to teach at the Bauhaus. Hence, it is difficult to separate the student, the graphic artist, the painter, the teacher, and Klee, the man, in his theories. They all had an important bearing on his teachings.

How can an evaluation be made of the influence music, opera, drama, and comedy had on Klee, the man; the artist; the teacher?[1] Being a prolific reader, skilled in three languages, probably affected his theorizing; most certainly it enriched Klee's thinking and perceptions.[2]

At the Bauhaus, Klee was exposed to diverse opinions about teaching. The Bauhaus masters were sometimes described as mystics. This may or may not be true, but it in no way affected Klee's teaching. He thought a great deal about the universe and natural laws, but this is not the exclusive province of mysticism. Johannes Itten, the master who taught the Vorkers, influenced some of his students by training in meditation, breathing exercises, dietetics and attempts at extra-sensory perception. They were obsessed with Mazdaism which was based on the teachings of Zoroaster stressing reform and a new humanity.[1] Unfortunately, the entire school was identified with a monkish-Buddhist-Theosophical mood.[2] Eventually, Itten left the Bauhaus.[3]

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[1] Text, p. 119.

[2] Text, p. 114.

During Klee's period of military service, he entered in his diary critical comments about some current Theosophical occult readings. He was far from favorably impressed.[4,5]

Klee was an intensely private man; his teachings do not reveal religious, mystical leanings. He was an intellectual, and a very practical man who taught his students about artistic creation and pictorial composition.

Personal Experiences Influence His Teachings

In one sentence, Klee revealed the traditional academic training he had in Munich: "I didn't in the least see (and I was right) how art could ever come from diligent studies of the nude."[6] As a student, he held a deep conviction that the faces he depicted were truer than the real ones, and that he intended to penetrate to the inside of forms.[1] He was determined to attain what was authentic; therefore, he looked only within himself.[2]

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[1] Scheidig, Weimar Crafts, p. 18.

[2] Ibid., p. 24. [3] Ibid., p. 29.

[4] Klee, Diaries, p. 378.

[5] Text, p. 117.

[6] Klee, Diaries, p. 23.

Klee never wanted to rebuke himself for drawing incorrectly the appearances of forms, simply because he did not understand them. Therefore, he assiduously applied himself to the study of anatomy, including cadaver studies.

His traditional training had taught him to closely observe forms. While doing this, he became aware that nature functioned according to laws. Some of these laws were not visible. While studying the appearances of forms, Klee began to make visible what was invisible to actual sight. Over a period of years, he developed a deep insight into the creative processes of nature.

In the very beginning of his studies, Klee was able to improve his drawing ability, but painting was difficult for him. He did not know how to handle color, and his painting professor at the Munich Art Academy, Franz von Stuck, did nothing to help him.[3]

In Klee's estimation, he considered himself a draftsman, and was drawn to the freely drawn illustrations and caricatures in the avant garde periodical, Simplicissimus.[4] At the end of his schooling, Klee was hopeful of a future in art, but admitted that his creative endeavors were not very encouraging. He made some etchings, because he came nearer to success with his drawing ability.[1] Using a sous-verres technique, a direct method of drawing and painting on glass, he experimented with line and tone values.

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[1] Text, p. 28.

[2] Text, p. 240.

[3] Text, p. 25.

[4] Text, p. 27.

Development was a slow process for Klee; a number of years of striving passed before any recognition came to him. Through will and discipline, he achieved success. He developed linear control to the extent that he could express more with a minimum of means.[2] He mastered line as an independent, abstract, pictorial element. He experimented with tonal values and created a tonal scale, but this effort was not sufficient to make him a painter. Color was still elusive.

He worked hard at color, but got nowhere until he experienced color as an inherent element of nature in an extraordinarily spontaneous manner. From then on he was a painter.[3]

Long before he reached the Bauhaus, Klee had formulated ideas about formation, or genesis, and how it was related to the creative act. He had thought deeply about compositional anatomy and the movements and countermovements that occur on a picture plane. Living, dynamic painting had to have action and tension.

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[1] Text, p. 35.

[2] Text, p. 61.

[3] Text, p. 70.

His writings revealed his art philosophy, especially the 'Creative Credo' which was published before he started teaching. This is reproduced in its entirety in the Appendix. " . . . His most constant preoccupation was to be able to communicate his own experience so that it could be repeatable and 'utilisable' and finally productive."[1]

Summary

Movement permeated Klee's teachings. Nothing could ever be permanent because movement, or change, was at the root of cosmic creation. All organisms having dynamic qualities possessed spontaneous energy. Klee assigned a symbolic grey point to represent this spontaneous cosmic energy deeply located within organisms imbued with dynamics. Klee's little symbolic grey point in man was the creative spark that linked man to nature and creation.

Natural creation proceeded from the cosmic state of 'real chaos'. Out of this matrix, nature continues to create. Therefore, creative power was resident within man through his innermost dynamic point which was his contact with natural creation. Artists could learn to call upon this force. Authentic, qualitative, artistic endeavors were the only worthwhile goals to pursue. Achievement would be reached by artists if unrealized potentials were uncovered within themselves.

Two forces were at work in the earthly realm: statics and dynamics. Although essentially dynamic, human beings were subject to terrestrial statics operating on earth. Intangible dynamic movement was most likely to be found only within organisms that possessed dynamic qualities. Human beings, the highest organisms on earth, were capable of contacting their internal dynamic properties through attributes of the mind.

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[1] Klee, Thinking Eye, p. 13.

Specifically, how were artists to contact their innermost dynamic point? Klee was in a position to enlighten and guide them. He had achieved authentic, qualitative, artistic expressions by a process as definite as that of the attainment of any other knowledge.

He began by helping them to enrich their minds and increase their perceptions. Focusing one-pointed attention on a given form, or object, cultivated the habit of precise perception. Klee sent his students to nature which he regarded as the best teacher. As the students were regulating their minds and increasing their keen awareness of forms, they were automatically storing sharp memories of forms within themsleves. They were to reach beyond the appearances of forms; in this way, students would draw a little closer to the heart of creation.

Within each organism endowed with dynamics was a touch of the ever-moving cosmic creative energy. A little grey symbolic point was Klee's way of getting across the concept of organisms imbued with spontaneous cosmic energy. "Creative power is ineffable. It remains ultimately mysterious. And mystery affects us deeply."[1]

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[1] Klee, Nature of Nature, p. 63.

Klee frowned upon naturalistic representations of art; he searched for the invisible. Art was symbolic. Many people felt innately that there were underlying the proven objective manifestation of forms some vitalizing force and some coherent purpose which could not be accounted for in terms of matter alone. Klee wanted his students to become conscious that perhaps, after all, forms were not exactly what they seemed to be, and that there remained much which was inexplicable.

To attain a working knowledge of artistic revelation, students had to discover what was truth to them by self searching. No one artist's expression of truth was ever the whole expression of the totality of truth. The sole purpose of self seeking was to enable students to build constructively for themselves.

To Klee, by far the most important part of the artistic act was the art process; it was here in the formation, or genesis, of a work of art that an artist experienced the act of creation.

Klee taught that for every concept there was an opposite one; he used many concepts in his teachings.

Correspondences were made in artistic creation with almost everything Klee taught in regard to nature.

In a concise manner he viewed the three pictorial elements: line, tone value and color.

Klee's Canon of Color Tonality was unique; it conveyed a broad understanding of the strength of the primary colors.

His explorations in media were known to his students; possibly they tried to achieve his results.

Klee attempted to instill in his students a sense of the magnitude of the universe and the relation of man, especially themselves, to this immensity. It was not representation that was sought, but rather the quality or essence of a form or experience. He urged his students to discover universal principles. Not only to understand them, but to respond to and feel them within themselves, then their art had a good chance of being meaningful. They would surely know when they were creating meaningfully; something within would tell them: that undeniable inner knowledge.

All art included techniques, but great art transcended them. It was forever living and expanding. "In his own words, he built simultaneously on the law and on the work of art - on the foundation and on the house."[1]

The students were taught to prepare their attitudes towards the creative act, but not their expressions. Those had to be spontaneous. Art was based on intuition, and was involved with organization, space and continuity on a picture plane. In the forming of a work of art, Klee advised them to shift and change within the total composition, or change ideas completely. Keep feeling the totality of the expression. Forms were not drawn or painted as ends in themselves, but to contribute to the movement and overall vitality of the pictorial composition. The students were to remain constantly open to new ideas. Klee said to be aware of control, but create with freedom and stay with what seemed to be right. Ideas would come with patience; however, creativity demanded immense discipline especially in searching for pure, simple and authentic expressions.

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[1] Klee, Thinking Eye, p. 22.

Analyses of art were somewhat artificial in Klee's opinion, but he used them to stimulate students towards personal interpretations. His teachings were flexible; he attempted to avoid dogmatism. Theory was only a means to clarify essential artistic endeavors which led to personal fulfillment. A synthesis of all his teachings and their manifestations might take a longer time to achieve than a student's expectations. Klee's students were to strive to develop an understanding of what his theories could do, but they would only be really learned through experience and intuition. No accumulated knowledge could be substituted for intuition. His teachings were not to be interpreted as formulas; he knew that all students would find something for themselves. "He warned them of the impoverishment that can come from rules."[1]

It is difficult to separate the student, the graphic artist, the painter, the teacher, and Klee, the man, in his theories. They all had an important bearing on his teachings. How can an evaluation be made of the influence music, opera, drama and comedy had on Klee, the man; the artist; the teacher? Being a prolific reader, skilled in three languages, probably affected his theorizing; most certainly it enriched Klee's thinking and perceptions.

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[1] Klee, Thinking Eye, p. 42.

At the Bauhaus Klee was exposed to diverse opinions about teaching. As a student, he was determined to attain what was authentic; therefore, he looked only within himself. He assiduously applied himself to the study of forms. While doing this, he became aware that nature functioned according to laws. Over a period of years, Klee gained deep insight into the creative processes of nature.

At the end of his schooling, Klee was hopeful of a future in art, but admitted that his creative endeavors were not encouraging. Development was a slow process for Klee; a number of years of striving passed before any recognition came to him. Through will and discipline he achieved success.

He developed linear control to the extent that he could express more with a minimum of means. He mastered line as an independent, abstract, pictorial element. He worked hard at color, but got nowhere until he had an experience, most spontaneous in nature, which made him a painter.

Long before he started to teach, he had formulated ideas about formation, or genesis, and how it was related to the creative act. He had thought deeply about compositional anatomy and the movements and countermovements that occur on a picture plane. Living, dynamic painting had to have action and tension.

His 'Creative Credo' was published before his teaching began; it expressed his attitude towards art: " . . . his most constant preoccupation was to be able to communicate his own experience so that it could be repeatable and 'utilisable' and finally productive."[1]

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[1] Klee, Thinking Eye, p. 13.

APPENDIX

CREATIVE CREDO

I. Art does not reproduce the visible; rather, it makes visible. A tendency toward the abstract is inherent in linear expression: graphic imagery being confined to outlines has a fairy-like quality and at the same time can achieve great precision. The purer the graphic work - that is, the more the formal elements underlying linear expression are emphasized - the less adequate it is for the realistic representation of visible things.

The formal elements of graphic art are dot, line, plane and space - the last three charged with energy of various kinds. A simple plane, for instance - that is, a plane not made up for more elementary units - would result if I were to draw a blunt crayon across the paper, thus transferring an energy-charge with or without modulations. An example of a spatial element would be a cloudlike vaporous spot, usually of varying intensity, made with a full brush.

II. Let us develop this idea, let us take a little trip into the land of deeper insight, following a topographic plan. The dead center being the point, our first dynamic act will be the line. After a short time, we shall stop to catch our breath (the broken line, or the line articulated by several stops). I look back to see how far we have come (counter-movement). Ponder the distance thus far traveled (sheaf of lines). A river may obstruct our progress: we use a boat (wavy line). Further on there might be a bridge (series of curves). On the other bank we encounter someone who, like us, wishes to deepen his insight. At first we joyfully travel together (convergence), but gradually differences arise (two lines drawn independently of each other). Each party shows some excitement (expression, dynamism, emotional quality of the line).

We cross an unplowed field (a plane traversed by lines), then thick woods. One of us loses his way, explores, and on one occasion even goes through the motions of a hound following a scent. Nor am I entirely sure of myself: there is another river, and fog rises above it (spatial element). But then the view is clear again. Basket-weavers return home with their cart (the wheel). Among

APPENDIX - Continued

II. con. them is a child with bright curls (corkscrew movement). Later it becomes sultry and dark (spatial element). There is a flash of lightning on the horizon (zigzag line), though we can still see stars overhead (scattered dots). Soon we reach our first quarters. Before falling asleep, we recall a number of things, for even so little a trip has left many impressions - lines of the most various kinds, spots, dabs, smooth planes, dotted planes, lined planes, wavy lines, obstructed and articulated movement, counter-movement, plaitings, weavings, bricklike elements, scalelike elements, simple and polyphonic motifs, lines that fade and lines that gain strength (dynamism), the joyful harmony of the first stretch, followed by inhibitions, nervousness! Repressed anxieties, alternating with moments of optimism caused by a breath of air. Before the storm, sudden assault by horseflies! The fury, the killing. The happy ending serves as a guiding thread even in the dark woods. The flashes of lightning made us think of a fever chart, of a sick child long ago.

III. I have mentioned the elements of linear expression which are among the visual components of the picture. This does not mean that a given work must consist of nothing but such elements. Rather, the elements must produce forms, but without being sacrificed in the process. They should be preserved. In most cases, a combination of several elements will be required to produce forms or objects or other compounds - planes related to each other (for instance, the view of a moving stream of water) or spatial structures arising from energy-charges involving the three dimensions (fish swimming in all directions).

Through such enrichment of the formal symphony the possibilities of variation, and by the same token, the possibilities for expressing ideas, are endlessly multiplied.

It may be true that "in the beginning there was the deed," yet the idea comes first. Since infinity has no definite beginning, but like a circle may start anywhere, the idea may be regarded as primary. "In the beginning was the word."

IV. Movement is the source of all change. In Lessing's Laocoon, on which we squandered study time when we were young, much fuss is made about the difference between temporal and spatial art. Yet looking into the matter more closely, we find that all this is but a scholastic delusion. For space, too, is a temporal concept.

When a dot begins to move and becomes a line, this requires time. Likewise, when a moving line produces a plane, and when moving planes produce spaces.

APPENDIX - Continued

IV. con. Does a pictorial work come into being at one stroke? No, it is constructed bit by bit, just like a house.

And the beholder, is he through with the work at one glance? (Unfortunately, he often is.)

Does not Feuerbach say somewhere that in order to understand a picture one must have a chair? Why the chair? So that your tired legs won't distract your mind. Legs tire after prolonged standing. Hence, time is needed. Character, too, is movement. Only the dead point as such is timeless. In the universe, too, movement is the basic datum. (What causes movement? This is an idle question, rooted in error.) On this earth, repose is caused by an accidental obstruction in the movement of matter. It is an error to regard such a stoppage as primary.

The Biblical story of the creation is an excellent parable of movement. The work of art, too, is above all a process of creation, it is never experienced as a mere product.

A certain fire, an impulse to create, is kindled, is transmitted through the hand, leaps to the canvas, and in the form of a spark leaps back to its starting place, completing the circle - back to the eye and further (back to the source of the movement, the will, the idea). The beholder's activity, too, is essentially temporal. The eye is made in such a way that it focuses on each part of the picture in turn; and to view a new section, it must leave the one just seen. Occasionally the beholder stops looking and goes away - the artist often does the same thing. If he thinks it worthwhile, he comes back - again like the artist.

The beholder's eye, which moves about like an animal grazing, follows paths prepared for it in the picture (in music, as everyone knows, there are conduits leading to the ear; the drama has both visual and auditive trails). The pictorial work was born of movement, is itself recorded movement, and is assimilated through movement (eye muscles).

A man asleep, the circulation of his blood, the regular breathing of his lungs, the intricate functioning of his kidneys, and in his head a world of dreams, in contact with the powers of fate. An organization of functions, which taken together produce rest.

V. Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to

V con. see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe and that there are many more other, latent realities. Things appear to assume a broader and more diversified meaning, often seemingly contradicting the rational experience of yesterday. There is a striving to emphasize the essential character of the accidental.

By including the concepts of good and evil a moral sphere is created. Evil is not conceived as the enemy whose victories disgrace us, but as a force within the whole, a force that contributes to creation and evolution. The simultaneous existence of the masculine principle (evil, stimulating, passionate) and the feminine principle (good, growing, calm) result in a condition of ethical stability.

To this corresponds the simultaneous unification of forms, movement and counter-movement, or, to put it more naively, the unification of visual oppositions (in terms of colorism: use of contrasts of divided color, as in Delaunay). Each energy calls for its complementary energy to achieve self-contained stability based on the play of energies. Out of abstract elements a formal cosmos is ultimately created independent of their groupings as concrete objects or abstract things such as numbers or letters, which we discover to be so closely similar to the Creation that a breath is sufficient to turn an expression of religious feelings, or religion, into reality.

VI. A few examples: A sailor of antiquity in his boat, enjoying himself and appreciating the comfortable accomodations. Ancient art represents the subject accordingly. And now: the experiences of a modern man, walking across the deck of a steamer: 1 His own movement, 2 the movement of the ship which could be in the opposite direction, 3 the direction and the speed of the current, 4 the rotation of the earth, 5 its orbit, and 6 the orbits of the stars and satellites around it.

The result: an organization of movements within the cosmos centered on the man on the steamer.

An apple tree in bloom, its roots and rising saps, its trunk, the cross section with the annual rings, the blossom, its structure, its sexual functions, the fruit the core with its seeds.

An organization of states of growth.

APPENDIX - Continued

VII. Art is a simile of the Creation. Each work of art is an example, just as the terrestrial is an example of the cosmic.

The release of the elements, their grouping into complex subdivisions, the dismemberment of the object and its reconstruction into a whole, the pictorial polyphony, the achievement of stability through an equilibrium of movement, all these are difficult questions of form, crucial for formal wisdom, but not yet art in the highest circle. In the highest circle an ultimate mystery lurks behind the mystery, and the wretched light of the intellect is of no avail. One may still speak reasonably of the salutary effects of art. We may say that fantasy, inspired by instinctual stimuli creates illusory states which somehow encourage or stimulate us more than the familiar natural or known supernatural states, that its symbols bring comfort to the mind, by making it realize that it is not confined to earthly potentialities, however great they may become in the future; that ethical gravity holds sway side by side with impish laughter at doctors and parsons.

But, in the long run, even enhanced reality proves inadequate.

Art plays an 'unknowing' game with ultimate things, and yet achieves them!

Cheer up! Value such country outings, which let you have a new point of view for once as well as a change of air, and transport you to a world which, by diverting you, strengthens you for the inevitable return to the grayness of the working day. More than that, they help you to slough off your earthly skin, to fancy for a moment that you are God; to look forward to new holidays, when the soul goes to a banquet in order to nourish its starved nerves, and to fill its languishing blood vessels with new sap.

Let yourself be carried on the invigorating sea, on a broad river or an enchanting brook, such as that of the richly diversified, aphoristic graphic art.

SOURCE: Preface to Klee, Inward Vision.

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